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COVERS 13

PORTMAN ON HER TOES
Natalie Portman is generating lots of Oscar buzz in the new Darren Aronofsky film Black Swan.
Photo supplied.

PUBLISHER - EDITOR Jeff Hawbitsky | jhawbitsky@see.greatwest.ca
SALES MANAGER Kerry Duperron | kduperron@see.greatwest.ca
ART DIRECTOR Craig Janzen | cjanzen@see.greatwest.ca

NEWS AND FEATURES EDITOR Angela Brunschot | abrunschot@see.greatwest.ca
SENIOR WRITER Maurice Tougas | mtougas@see.greatwest.ca
THEATRE AND ARTS EDITOR Alistair Henning | ahenning@see.greatwest.ca
MUSIC EDITOR Curtis Wright | cwright@see.greatwest.ca
DESIGNER Karl Gallop | kgallop@see.greatwest.ca

SALES CONSULTANT Evan Campbell | ecampbell@see.greatwest.ca
SALES CONSULTANT Andy Cookson | acookson@see.greatwest.ca
SALES CONSULTANT - PROMOTIONS - LISTINGS Megan Hall | mhall@see.greatwest.ca

NATIONAL ADVERTISING Jim Frisk, Magazine Network | jim@magazinenetwork.com
DISTRIBUTION Shane Stewart and Fred Gaudet

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WINSPEAR CENTRE

> IT WOULD BE PROHIBITIVE TO DO MUCH SUBWAY, AND HOPE TO ACHIEVE A CITY-WIDE SYSTEM ANYTIME SOON.

Ian O'Donnell, Downtown Community League development chair, supports the proposed LRT lines downtown | PHOTO BY CRAIG JANZEN

SUBWAY OR SURFACE? SMALL STATIONS OR BIG STATIONS? EVERYONE HAS AN OPINION ON LRT IN THE DOWNTOWN

BY ANGELA BRUNSCHOT

Crowds of students boarding the LRT at 105th Street and 105th Avenue during the day, only to be surpassed by commuting residents pushing their way home at night. On Oiler game nights the hockey crowd takes over, hooting and hollering down the street, though semi-heated sidewalk cafes and filling trains as they head home.

That's one vision anyway. There are plenty of 'ifs' and 'buts' involved at the current stage of LRT development downtown, besides any questions about a downtown arena. At the moment, the future site of the planned MacEwan Station at 105th Street is a gaping hole, surrounded by rubble and covered in a thick blanket of snow.

Edmonton has embarked on an ambitious LRT expansion plan, including lines west to Lewis Estates, southeast to Mill Woods, and north to NAIT. It's a $3 billion-plus expansion, and downtown will be the centre of the system, with connections to all the lines made at Churchill Station.

The MacEwan station is further along than most other planned downtown stations, and the city still has a long way to go and plenty of public consultation before the plans are a reality.

At a council committee meeting last week, the downtown area was well represented with 14 speakers making presentations. Many decried the lack of consultation, problems with the placement of stations, and fears about trains running though their neighbourhoods.

The Downtown Community League has a different view. In an interview, Ian O'Donnell, chair of the league development group, expressed support for the proposed downtown plan.

"It's a very challenging situation for transit because you are always going to displease or displace someone," O'Donnell says.

"I do think it's a bold step for the city and they are trying to advocate (for) an urban core for people, not cars. It's tough."

SMALL STATIONS

Edmonton's new trains are low-floor surface light rail, which is closer to a streetcar than the current surface rail lines to Southgate and north ■ Clareview. The stops on the new LRT lines are also less grand.

"It's almost like a glorified bus stop," says Erum Afsar, general supervisor of facilities and capital planning. "What's nice about this ■ that it's less infrastructure and the stops can be closer together."

The new style also means trains can stop on the street at busy corridors such as 101st Street and 102nd Avenue. The stops are more frequent, meaning the LRT reaches more neighbourhoods, and offers Edmontonians a wider range of trip options. The plans are still developing, she says, but stops could be heated or sheltered from the wind.

Calgary also has surface LRT running though their downtown. There, 7th Avenue is closed completely to automobile traffic. Their stations are also on a smaller scale.

That could be a concern, says Peter Wallis, president of the Van Horne Institute, a transportation think-tank affiliated with the University of Calgary. Surface LRT has been a success in Cowtown, he says. As its ridership has grown, Calgary has found running an extra car on each train makes the system more efficient, but its stations are too small to accommodate this. "The lesson for Edmonton would be to look at the number of trains that you want, and build stations that will accommodate that length," he says.

SUBWAY OR SURFACE?

Many mature neighbourhoods have asked for a subway treatment rather than surface trains in their communities, including Glenora, Central McDougall, Boyle Street, and Chinatown.

In Chinatown, the community ■ concerned about traffic impacts and safety for the over 200 seniors living on 102nd Avenue.

Henry Fung, of the Edmonton Chinatown Multicultural Centre, said it's an extremely busy area, with 650 cars going though on festival days. "Congestion and even accidents are expected," he said.

Mary Fung spoke passionately on behalf of Chinese Elders Mansion saying that running the LRT down 102nd Avenue will restrict residents' access to community and emergency vehicle access to the building. Surface LRT would effectively "turn their homes into a jail complex," she said at the committee hearing.

"If it's underground, maybe that would solve some of the problems," she said.

The debate over surface LRT verses an underground system isn't unique to Edmonton. In Toronto, the newly elected Mayor Rob Ford has shuttlered plans for surface LRT expansion in favour of more subways. But O'Donnell defends the low-floor trains as much less intrusive than other styles of LRT.

STORY cont'd on p. 5

STORY (cont'd from p. 5)

"Subways are inherently better in that they don't cause any congestion with their signalling on the surface," he says, "but given the cost and the resources that we have or hope to have, it would be prohibitive to do much subway, and hope to achieve a city wide system anytime soon."

Patrick Condon, a professor with the University of British Columbia who has 25 years of experience in urban design, says his research confirms that. Portland, Ore. recently completed new surface lines at a cost of $10 million a kilometre. In Vancouver, the city is looking at building a subway, based on some of the same arguments for speed that are being put forward in Toronto. The cost in Vancouver will be about $40 million a kilometre.

"It's extremely naive for Toronto to have made that shift," he says.

Condon advocates strongly for svurface LRT, but says cities can get carried away with buying properties and signaling, which makes the lines much more expensive than they need to be.

"Sometimes the planning for light rail goes off the rails," he says. "... buying rights of ways and putting crossing signals in. There are big fences around it and neighbourhoods don't want it any more. It becomes a complicated project."

HUB AND SPOKE

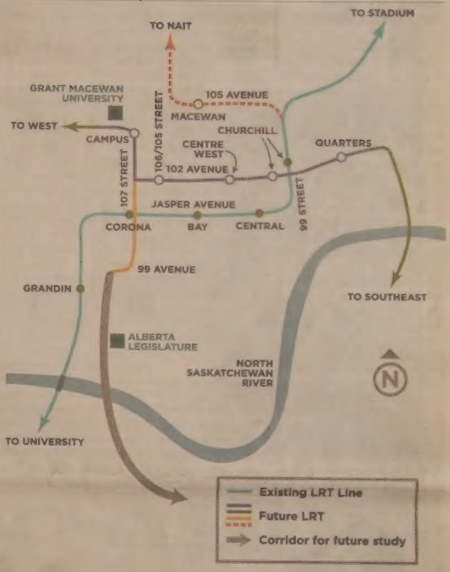
Condon does have one specific problem with the current Edmonton plans, which are for a hub and spoke system that has all transfers occurring at Churchill Station.

"If your destination is not downtown, then it requires a long walk to a station and then maybe a connecting bus. It's often quite a disincentive," he says.

O'Donnell argues that transit riders will walk to make their connections at other stations, rather than ride all the way downtown. For example, people coming in on the proposed west line could get off at the Campus Station and walk to Corona Station heading to the University of Alberta. "We're a hearty bunch," he says. "If you can't walk two blocks in the winter than you are in the wrong country."

STATION BY STATION

A vibrant debate has grown around the proposed LRT lines downtown. Here are some of the issues and concerns.



QUARTERS

While the Downtown Community League reviewed the plans for the core, and is involved in the public consultations, not everyone feels they've been properly consulted. Both the Boyle Street Community League and the Chinese community felt they were only being informed after the fact.

Candas Dorsey, vice president of the Boyle Street Community League, told the committee that her organization only found out about the proposed Quarters Station on 102nd Avenue, west of 96th Street, a couple weeks ago.

"The real lack of public consultation puts us in the position of discussing engineering details here," she said at the council committee meeting. "We don't have time to discuss cut-and-cover, or other options here." ("Cut-and-cover" refers to the construction of shallow tunnels for transit lines. A trench is dug and then covered over.)

Dorsey asked for more consultation, and that planners keep an open mind about the downtown, and not make assumptions based on plans for other areas of the city.

Consultations on the LRT running downtown will continue in the New Year.

The Chinese community has many concerns about the train running down 102nd Avenue, including access to the area during festivals, as well as for seniors living in the area.

Wing Choy, of the Edmonton Chinese Garden Society, worries about the Chinese garden at Louise McKinney Park, and the effect of vibrations from the LRT on park infrastructure. "Please demonstrate some cultural awareness," he said, "and consult the Chinese community."

CHURCHILL

The train will leave a new LRT station on the surface at Churchill Square, going down 102nd Avenue. The plans include the closure of 99th Street between 102nd Avenue and 102A Avenue.

Advocating for what she calls a "human scale downtown environment," Anna Vesala of the Bicycle Commuters Society wants the bike lanes to run continuously though downtown, instead of the choppy paths currently proposed. She also called on council to close 102A Avenue to all cars.

MACEWAN

The new LRT line to NAIT will come up to the surface at 105th Street and 105th Avenue, for the MacEwan Station. It will serve the college, the north end of downtown as well as the proposed new arena site.

Other Canadian cities have tied public transit directly to their arenas. In Toronto, the Air Canada Centre has a subway station within the building. In Calgary, there's a covered walkway to the Saddledome.

The Katz Group has heard suggestions that the LRT station be built inside the proposed arena, but understands it likely won't be possible, says spokesperson Steve Hogel.

"That sounds really appealing to us as well, but there are still a number of challenges," he says. "First and foremost, we are on different timelines. The LRT line out to NAIT is already approved, and we don't have approval for our project yet."

Overall, he says the proposed and existing LRT stations will serve the area well. With a possibility of 10 stations downtown within walking distance of the proposed arena, crowds leaving the area will disperse easily, he says.

Grant MacEwan University expressed support for this station at the public hearing. Dr. Paul Byrne, president and CEO, said the institutions students are heavy users of the U-Pass, and the institution's long term plans for expansion at the downtown site are well served by a station so close.

CAMPUS

The Downtown Community League does have some concerns about the placement of the Campus Station at 108th Street and diagonally from 104th Avenue to 103rd Avenue. It would prefer a station flush with 104th Avenue.

The proposed station location will require the city to buy land, which displaces people. The league is also concerned that the area around the station will prove difficult to development because of the oddly shaped parcels of land left over. It's a sensitive area because of the residential block nearby, Ian O'Donnell says.

Erum Asfar, general supervisor of facilities and capital planning with the city, says the area could become a site for a transit-oriented development, with a tower directly over the station. "It will just take a lot of creativity to develop something on that site," she says.

abrunschot@see.greatwest.ca

NEWS · ALBERTA

A Pinch From The Taxman

ALBERTANS SHIPPING GIFTS ACROSS THE COUNTRY COULD END UP PAYING HST

BY TREVOR ROBB

If you live in Alberta and you're planning on sending Christmas gifts cross-country to B.C. or Ontario this year, you might be in for a surprise when the price tag includes an additional seven-per-cent HST charge.

The HST (Harmonized Sales Tax), first implemented in 1997 by the Maritime provinces, was brought into effect on July 1 by British Columbia and Ontario, and while Alberta boasts about being the only Canadian province without a provincial tax, Albertans are indirectly feeling its effects.

Edmonton-Strathcona MP Linda Duncan says that, as it stands, no one in government has a clear answer as to why Albertans are being subjected to this tax. On Nov. 4, Duncan told a story to the House of Commons about an independently owned bookstore in her constituency that has been getting charged HST when shipping unsold books back to the distributors in southern Ontario.

"I raised the issue in the House [of Commons] to the Minister of Finance several times over, and every time in his reply he basically denied that this wasn't being charged to Albertans when in fact we have the physical evidence that it is being charged," says Duncan. The physical evidence comes from Greenwoods Bookshoppe who handed Duncan a faxed copy of their invoices received from Sameday Worldwide, a private Canada-wide freight forwarding company.

"One month just GST, the following month HST and GST," says Duncan. "So yes in fact it is a new tax being imposed on Alberta businesses and the government is denying that." Gail Greenwood, co-owner of the Greenwoods Bookshoppe says that the tax has "profoundly affected" her business. Greenwood was shocked to realize that not only was their freight forwarder charging them HST but Canada Post, a Canadian Crown company, does as well. Greenwood says Jim Flaherty, federal finance minister, has been "unresponsive" on the issue.

"The federal finance department and minister chooses not to deal with it, he feels it's a provincial issue," says Greenwood. "But a national freight forwarding company and Canada Post ship west to east, east to west, coast to coast." Bart Johnson, spokesperson for Ted Morton, says that the minister and their government foresaw this problem before the HST was introduced in July but said that the number of Albertans affected is quite small. "By and large Albertans aren't affected by the HST in provinces that have it but there are a couple of instances where they are," says Johnson. "Those areas where there appears to be some impact on Albertans is in the postal services for any deliveries made to HST provinces over $5." Johnson says that Morton has had contact with Flaherty, sending three letters.

Still, Greenwood says that the response at the government level has simply not been "good enough."

During Christmas season Canada Post, as well as private freighting companies, get expectedly bogged down with the amount of Christmas gifts being sent to families in other provinces.

But are gift-givers aware of the extra HST charge being attached to their gifts? Greenwood doesn't think so. "I'm not sure how many citizens know that when grandma and grandpa, and auntie and uncle, send out their Christmas presents to Ontario and B.C that they're being charged HST," says Greenwood.

Local band Zero Cool organized the Punk-Rock Food Fight | PHOTO SUPPLIED

EDMONTON · FUNDRAISER

PUNKING IT UP FOR THE FOOD BANK

What better way to celebrate the holidays than giving to those in need and receiving an awesome night of local punk rock in return?

Edmonton's third annual Punk-Rock Food Fight is happening at the Mead Hall Friday, Dec. 17. Four bands from the Edmonton area are scheduled to tear up the Mead and raise food donations for those in need this holiday season.

The line-up features Zero Cool, the Groovy Rookers, Van Gohst, Frightenstein, and N.N.

The Food Fight started out in 2008 at the Wunderbar on 101st Street and 81st Avenue as a small food fundraiser at the tiny hole-in-the-wall pub. Members of local punk outfit Zero Cool and former Wunderbar employee Shauna Murphy came up with the idea and contacted the Edmonton Food Bank. The guys from Zero Cool have been involved since day one. And thanks to Murphy — now a manager at the Mead Hall — the Punk Rock Food Fight will be celebrating it's third consecutive year, and first time at one of Edmonton's finest alternative music venues.

"We're fighting hunger with punk rock!" Murphy says.

Donations of canned and other non-perishable food items will be accepted as cover charge at the door. Cash donations will also be accepted, with 100 per cent of the proceeds going to the food bank.

The Mead staff hopes people will come out and support a good cause. "The ultimate goal here is to get people to come out, have fun and enjoy some great local bands for a good cause," Murphy says.

The Mead Hall is located at 10940–165A St. behind Diva's Ultra Lounge. Bands start at 9 p.m.

— Lacey Paige

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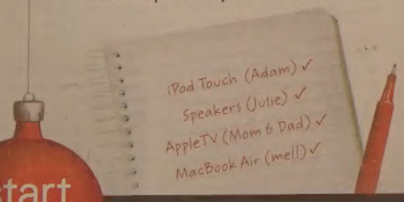

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QUOTE OF THE WEEK

DON IVESON: MY CONSTITUENTS TOLD ME TO HOLD TAX HIKES TO INFLATION RATE. SO I OPPOSED BUDGET. YOU CALL ME OPPORTUNISTIC FOR THAT?

— Coun. Kerry Diotte's Twitter response to Coun. Don Iveson about the city budget

OILSANDS GETS SOMETHING RIGHT

It must be the impending season of goodwill, but this week we here at the SEE editorial board can only find good news to bloviate upon.

First, a few words of praise for the oilsands industry. Yes, you read that right — words of praise.

On Monday, the seven giants of the oilsands industry — Canadian National Resources, Imperial Oil, Shell Canada, Suncor Energy, Syncrude, Teck Resources and Total E&P — announced an agreement to share their research into tailings, certainly the single greatest environmental threat associated with the industry. Also on board with the tag-team effort — and lending it a greater degree of credibility — is the University of Alberta. Dr. David Lynch, dean of the U of A's engineering faculty, called it an "unprecedented collaboration" and a "tremendously positive step for research into improved technology for managing tailings".

Tailings are the toxic soup of leftovers that is generated from the oilsands extraction process. The stuff is deadly, and is stored in giant tailings ponds. The Syncrude tailing pond was where the industry's worst black eye occurred, when 1,600 ducks died after landing on the pond in April, 2008.

Up until now, the oilsands giants have been working independently into tailings research. Now, thanks to the agreement, the seven companies will collaborate on research, and share the results (and presumably any profits that might accrue). It appears the collaboration is a bit of a shotgun marriage. Something called Directive 74 from the Energy Resources Conservation Board has mandated a 20 per cent reduction in liquid tailings in 2011, 30 per cent in 2012, and 50 per cent by 2013. With their backs to the wall, the companies have decided that they are more likely to reach those goals working collaboratively rather than independently.

The point can be made that the oil giants were forced into this marriage by Directive 74, although they won't come right out and admit it. And it is most certainly true that the worldwide pressure on the oilsands giants to clean up their act pushed them in the right direction. But whatever the reasons, the much maligned industry has, for once, done the right thing, both from the environmental and public perceptions points of view. So a little praise — however grudging — is due.

Our praise for Sandy and Cecile Mactaggart, however, is unreserved.

The Mactaggarts, leading lights of Edmonton's quiet money community for 50 years, are moving to the Bahamas for health reasons. Instead of selling their palatial five-hectare, $23 million estate in Ramsay Heights (it's swanky enough that both the Queen Mother and Prince Andrew have stayed there), the philanthropic couple have decided to give the house and the land to the University of Alberta. Their generosity to Edmonton is legendary. The Mactaggarts have helped establish the Edmonton Art Gallery and the Citadel Theatre, and their donations to the U of A are valued at more than $100 million.

The super wealthy are often painted as greedy, rapacious monsters — and frequently with good cause. The city of Edmonton can be thankful the Mactaggarts are from the old school that believes in giving back. We can only hope that Edmonton's present generation of wealthy — and those to come — will learn from their sterling example.

POINT OF VIEW · POLITICS

War Of The Arenas

OUTSIDE POLITICS MAURICE TOUGAS

IT SEEMS UNLIKELY NORTHLANDS AND KATZ WILL EVER GET TOGETHER. WHO WILL BACK DOWN?

Edmonton city council could use a little of that old wisdom of Solomon right about now as it tries to find common ground between Daryl Katz and Edmonton Northlands.

The wisdom of whom, I hear you say? A brief explanation follows.

Solomon — Sol to his friends — was the famous wise guy of the Bible, or so Wikipedia tells me. (Wikipedia, however, did not use the term 'wise guy'.) He was known far and wide for his smarts, becoming most famous when he refereed a spat between two harlots (that's Bible talk for prostitute). The harlots both claimed that a baby was theirs (it's a long story), so Solomon suggested that they just split the baby in half, with each woman getting her share. This wise decision became known as "splitting the baby", also known as "Seriously? Split the baby? Are you freakin' nuts?"

To finish the story, one harlot said "Sounds good to me," while the other said "I'd rather let the baby live with the wrong mother than slice him in half," which told Solomon which mommy was the real mommy. And so, Solomon became "Solomon the Wise", which is a lot better than "Solomon the Baby Slicer".

Anyway, that's a long and very roundabout way of addressing the issue of how (or if) we're going to build a new arena, and who will run the place if/when we build it. I would suggest splitting the building in half, but unlike that wise harlot from the Bible, I doubt if either Katz or Northlands would go for this solution.

The Great Arena Debate — which is destined to become one of Edmonton's longest running, right up there with the Great Airport Debate and the Great Keillor Road Debate — is going to be a tough nut to crack. Nobody is wearing the white hat in this thing.

Take the Katz Group. They've made a convincing argument that a new arena is needed, and that it should be built downtown. Not long ago, both of those statements were in question, but now they seem to be widely accepted. Score one (or two) for persistence. Katz has promised to put $100 million into the building, and another $100 million into something undetermined nearby (a hotel? shopping complex? dollar store?) that will reinvigorate the area. So far, so good. But the remaining $300 million or so for the building will have to come from other, as yet undetermined, sources, like a local improvement tax, or a ticket surcharge, or something along those lines. OK, I'm with them so far. But while Katz says the city will own the building, Katz will get all of the operating revenue from non-hockey events. So the city pays for most of it, owns it, but doesn't profit from it? This, I don't get.

Then there's Northlands. The 100-plus-year-old, non-profit (which is not to say it's not profitable) agricultural society has been operating Edmonton's arenas since 1912, more or less by default. Northlands built the current arena, with more than a little help from various levels of government, back in the day when government's routinely financed sports facilities. Northlands acts as the landlord for the Oilers, although they only get $1 a year in rent, they have profited mightily from

TOUGAS cont'd on pg. 9

BY THE NUMBERS · ECONOMIC WATCH

National rental vacancy rates went down slightly this year, according to the Canada Mortgage And Housing Corporation. Vacancies are one of the many numbers economists and businesses watch as a weathervane for the economy.

NEWS · PROFILE

Running Strip Club A-Peel-ing Job for Student

DOWNTOWN STRIP CLUB CHEZ PIERRE CONTINUES UNDER FOUNDER'S GRANDSON

BY JESSE SNYDER

It's 9 p.m. and the Chez Pierre nightclub is just opening for the night. The lights are dim and five nearly naked women crowd around a single stripping pole. Music belts out from a jukebox and customers slowly file in. Before long the girls' garments will be strewn about on the floor.

This is 21-year-old Jesse Cochard's life by night. By day he is a management studies student at Grant MacEwan's South Campus.

Cochard has taken over the management position of Chez Pierre from his 85-year-old grandfather, Pierre, who has owned the joint since its opening in 1970.

As manager, there are a few things he would like to change about the aging business, but for the most part he sees the success of the strip club as a working business model already.

"There's been a formula that's been built up here over 40 years, and it's hard to nail down what that formula is, but it just works – the environment, the atmosphere, the girls – and I don't want to change any of that," Cochard says.

And those 40 years in business leave Chez Pierre rife with history. A framed photo of Pierre with Muhammad Ali hangs behind the bar – a testament to Pierre's days as a boxer.

There was also a time when male dancers and women's mud wrestling was held on the stage. But a lot has changed, and now Pierre is letting the next generation take over.

"I feel good about it," Pierre says of his grandson taking over. "I'm 85 years old, I want to get out."

The strip joint is a small, comfortable building housing around eight strippers per night. It has a certain seediness to it that seems to add character, giving the main club a sort of nostalgic feel.

The girls come off the stage frequently to mingle with the club's patrons, and it is much more personal than most other nightclubs in the city.

Cochard says it's this kind of comfortable and safe environment that has continued to lure in customers and keep them satisfied.

"(Customers) want to have a little bit of fun, they don't want to get too crazy, they're not into drugs, they don't want to hire an escort ..." says Cochard. "It's all legal fun. We're able to do this for a reason. It's a pretty clean, safe vice when it comes to Edmonton."

But managing around 15 employees five days a week as well as attending part-time university classes is not always easy.

"It's pretty tough being here 'til four in the morning, and then being up at nine for class," says Cochard. "It's pretty hard to balance."

So far, his first year in management at MacEwan has helped him run the business more efficiently. He says things like hiring and firing employees has become less of a hassle for him.

Still, Cochard contends that the best perk for him is having the luxury of putting himself through school.

"I've been able to afford school completely – no student loans, no begging for money," he says.

Most of Cochard's friends and classmates are open to his ownership of a strip club, but some teachers are not so receptive.

Conchard recalls during one of his first classes at MacEwan introducing himself as the soon-to-be owner of Chez Pierre nightclub, purposely leaving out the small detail about the strippers.

His teacher stared down at him, thumbs in his belt loops: "that's the old strip club downtown isn't it?"

The room fell silent.

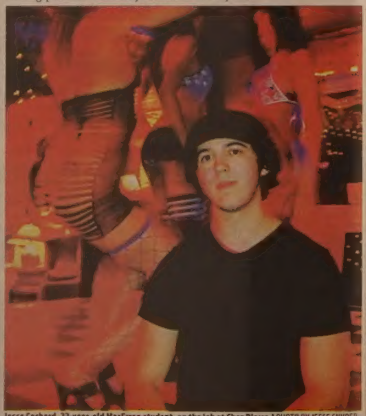
A girl from the back of the room then broke the silence and questioned Cochard: "...You own a strip club?"

This was how many people took the news at first, Cochard says.

Currently, however, it has become a punch line between himself and his classmates, and for the most part, people just see it as a business.

So for the time being, Cochard figures he's got a pretty good gig, and he hopes to stay at Chez Pierre as long as he can.

Still, he doesn't see himself staying for 40 years.



Jesse Cochard, 22-year-old MacEwan student, on the job at Chez Pierre.| PHOTO BY JESSE SNYDER

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Unrest At Downtown Bar

POINT OF VIEW • CITY
HIDDEN NINJA FISH GRIWKOWSKY

ISSUES AT MARTINI'S ARE MORE COMPLICATED THAN YOU HEAR AT THE PROTEST

Man, this steak sandwich sure tastes like politics. I don't know if you've noticed, but outside Martini's Bar & Grill lately a picket has formed, with protestors moving back and forth, alleging things. Most of them are extremely polite and pleasant to talk to, though some have booed women entering and at least one of them stood and glared with nose near glass inside at the clientele – at thick Boomers wolfing down Friday's free food excitedly gathered from under a heat lamp, which incidentally makes taxonomical morsel identification impossible.

These protestors are not former staff for the most part, but imported solidarity reps – the near-professionally political in some cases, schooled in persuasive discussion. I talked to the protestors to get the story straight in the crunchy snow as the popcorn bowls cycled within. At least one was misinformed (talking about a "miniskirt" dress code) and one made a dangerous allegation (that this is the kind of culture where sexual harassment happens.)

The exchange outside the restaurant made me back the fuck back from immediate sympathy for the seven demands of the former staff, mandatory in exchange for this attention abating. More than half of which are perfectly reasonable, by the way. Simple legal matters like being paid fully, on time – anyone should expect in exchange for our work. If that's not happening, it has to be fixed.

Other demands, specifically that no change to a schedule be allowed without staff approval two weeks in advance, I am just going to say is plain batshit worded so, though Ann Read, one of the terminated, agreed what we're really talking about is consistency in scheduling as much as possible, excepting emergencies like folks like myself calling in sick. IWW solidarity committee chair Tara Forbes put it thus by e-mail: "The workers are requesting that they are notified of scheduling changes if they are made, and to have schedules posted well in advance. They understand that changes are necessary at times, but they would like to know when their schedules are changed the day before they work, so that they don't show up an hour late because it was changed." Well, fair enough. The literature is less patient, also asking for a constant security presence and a $2 raise for all.

Forbes agreed with my assessment the demands are split between legal pay rights and larger, cultural institutional issues, nestled in Alberta's labour laws. "Unfortunately, the dress code involving skirts seems to be a widespread issue among the service industry," she said, adding, "There is no protection for workers during their probationary period, whether it be three months, six months, or even a year, and this is a problem for this industry specifically, which has a high turnover rate."

This point came up a number of times in the picket parade, and it's a place where I disagree. Beyond treating people with respect and paying as agreed, should employers (as one example) just not have the right to test new employees and assure they fit into the culture and, perhaps even more importantly, get along with other staff and customers? I certainly don't have an absolute answer – but here I feel for employers, even co-employees. Part of a new worker's failings may be really tough to politely define besides "things just aren't working out."

Maybe this discussion has nothing to do with Martini's, but it's here because the protestors are throwing it in. One protestor claimed Read was fired for unionizing. Read put it to me on the phone, once again, in a more nuanced way. "We weren't trying to organize a formal union, but we were trying to organize the workers and solidarity together."

THE EXCHANGE OUTSIDE THE RESTAURANT MADE ME BACK THE FUCK BACK FROM IMMEDIATE SYMPATHY

Incidentally, this is not a news article, it's a series of snapshots. I wrote it so I could investigate the issue and make my mind up after talking to everyone. After some words with the bar's manager, he was going to send me a statement over the weekend – but at the time of writing hadn't yet. I tried calling him at home, but there was no answer and the mailbox was full. A server said she didn't have his number and wasn't allowed to give it out, anyway. She did not seem overly happy to talk to me, which you can interpret either way. I still ask, is an independent popcorn bar the place to take on Alberta's labour issues? Can Martini's really afford a constant security guard after giving everyone a $2 raise?

What I can say is this. Do not ever fuck with people's pay. If anything's broken here, it better get fixed. The word, as they say, is out.

TOUGAS cont'd from p. 7

concessions, parking, etc. for Oiler games. As well, Northlands has turned Rexall into one of the top arenas in North America, mostly because Edmonton has an insatiable appetite for country acts and troglodyte rock bands. In short, Rexall is a cash cow for Northlands, and they are, understandably, in no mood to slaughter it.

Last week, Northlands drew a line in the snow by saying even if a new arena is built, they will still operate Rexall in direct competition to the new venue. And the Katz Group has drawn its own line by saying they will not play in Rexall past their lease expiry date of 2014, and they have no interest in having Northlands as a partner. Katz will courageously go it alone ... and by 'alone', I mean with $300 million of other people's money.

City council finds itself in the middle of a dispute between two teams who, to use the dreadful sports cliché, have no love lost between them. Northlands has goodwill, history and influential people on its side. The Katz Group has the Oilers, the carrot of downtown revitalization, and a different group of influential people on its side.

Personally, I'm leaning towards the Katz Group, although the idea of the city owning the building and Katz getting the profits simply does not work. Aside from the poor argument of "this is the way it's always been done", Northlands is in a very weak position. They have no claim to being part of a new building, and their threat to operate Rexall in competition to the new building will win them no friends. Edmonton is a one arena town, and a New Arena vs. Old Arena war will be damaging to the new building, and ruinous to Northlands. A battle between the Edmonton Oilers and Edmonton Northlands for the hearts and minds of Edmontonians is a battle that Northlands cannot win.

Ultimately, the city will either have to hammer out some kind of deal that includes Northlands in the equation, or cut them out of the deal. In either event, it could get ugly. Where is Solomon when you need him?

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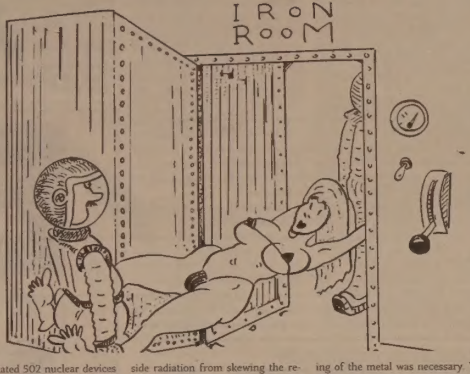
COLUMN · Q AND A

Reclaimed Steel From Warships Not A Steal

THE STRAIGHT DOPE CECIL ADAMS

STEEL FROM SCUTTLED GERMAN WARSHIPS WAS VALUABLE BECAUSE IT ISN'T CONTAMINATED WITH RADIOACTIVITY, BUT TECHNOLOGY HAS CHANGED

I recently saw a TV special with a segment about the German fleet that scuttled itself at Scapa Flow after World War I. They mentioned that metal salvaged from those ships was valuable to instrument makers because it hadn't been exposed to radiation from the atomic blasts at the end of World War II and later. Why is this metal different from metal recently mined and forged? It doesn't make sense that underwater steel would be more protected from radiation than ore still in the ground. If it isn't the ore but rather the smelting process that contaminates the finished steel, don't they encounter the same problem when reshaping the metal for use in the instruments? Also, does radiation released in the last 65 years from atomic explosions really have that great an impact?
–Mike N., Boise



So Mike, did the bastards who kept you locked up in that basement for the past 65 years really give you no access to information at all? If so, brace yourself for some news: First, a black guy is president. Second, the Cubs still haven't won a World Series. Third, radiation from atomic explosions is seriously bad.

In fairness, few today realize how many explosions there were. Prior to the 1963 atmospheric test ban treaty, the atomic powers (the U.S. and the former Soviet Union mostly, but also the UK, China, and France) among them detonated 502 nuclear devices with a total yield equivalent to 440 million tons of TNT at aboveground sites around the world.

These tests (plus, of course, the two bombs dropped on Japan) threw vast amounts of radioactive crud into the air. The impact on instrument making was the least of the consequences. Global radiation exposure per person peaked in 1963. Scientists at the time estimated that radiation-induced genetic, bone, and bone marrow disease in children born during maximum fallout would be on the order of 5 percent above normal.

To gauge how bad things were, researchers built "iron rooms," shielded chambers in which people could be tested to see how much radioactivity they'd absorbed. These rooms had thick steel walls to prevent outside radiation from skewing the results. One iron room, at Argonne National Laboratory, was used to test Marshall Islanders who'd been accidentally exposed to fallout following an A-bomb blast at Bikini Atoll in 1954.

The challenge in constructing iron rooms was that in those days new steel itself was contaminated, not because of problems with the ore, but because radioactive dust, mainly cobalt-60, got mixed in with the metal when huge quantities of air were blasted into the furnace during smelting. Small batches of uncontaminated steel could be made using special processes involving minimal air exposure, but that was pricey. Steel salvaged from pre-1945 warships was cheap.

Generally speaking, no reshaping of the metal was necessary. You just cut up the old armor plate into room-sized chunks. For best results you wanted battleship armor, which might be a foot or more thick.

That brings us to the German High Seas Fleet, interned with German skeleton crews aboard at the British naval base at Scapa Flow, off the Scottish coast, following the armistice of November 1918. Unsure whether hostilities would resume and determined that the fleet not be seized by the Allies, admiral Ludwig von Reuter ordered his men to scuttle their ships on June 21, 1919. Some 50-odd vessels were sunk.

The shallow waters of Scapa Flow allowed relatively easy access to the wrecks, and many were soon salvaged. A legend has grown up that much of the "low-background steel" from these ships was used in iron-room-type shielding applications, and in particular that NASA used some in the Voyager spacecraft. However, that's probably exaggerated – most of the ships were salvaged in the 1920s and 1930s. I did find a 1973 news account saying steel from the battleship Kronprinz Wilhelm was going to be used to shield a medical diagnostic system at a Scottish hospital, and that other pieces of the ship had been sent to Cape Town and Koblenz. However, NASA has said it can't confirm steel from the German fleet was launched into space.

Fact is, plenty of old steel was available from decommissioned American warships. For example, 65 tons of armor plate from the battleship Indiana, scrapped in 1962, was used for shielding at an Illinois VA hospital, and another 210 tons went into building a shielded room at a Utah medical center.

Maybe you're thinking: at last, a use for that pocket battleship I inherited from Mom. Sorry, the market for old steel is now pretty much sunk. Reduced radioactive dust plus sophisticated instrumentation that corrects for background radiation means new steel can now be used in most cases. There's some lingering demand for *really* old maritime metal, though. When researchers at one national lab wanted shielding that emitted no radiation whatsoever, they used lead ballast retrieved from the Spanish galleon San Ignacio, which had been lying on the bottom of the Caribbean for 450 years.

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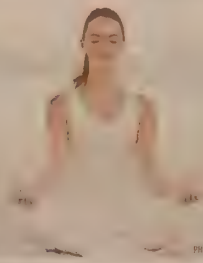
An Elephant Tied To A Stick



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HOLISTIC HEALTH 101 ROBERTA SHEPERD

GROWING OLD MEANS GROWING FEEBLE? NOT IF YOU CHANGE YOUR OUTLOOK

It seems a widely accepted notion in our society that as we age, we expect our bodies and minds to work less effectively. It is my strong opinion that it doesn't have to be this way.

Deterioration of body and mind is ultimately a measure of how we think and act as opposed to a law of nature. There are, of course, obvious components of the physiological system that work differently with the progression of time, like the endocrine system that shifts and changes at the onset of menopause, for example. Changes in the function of the endocrine system affect the whole of the body since every system works in synchronicity. Still, how much of the decline in health that we typically see in older adults is because of physiological changes and how much is due to a widespread belief that worsened health and overall function is just part of aging? The mind is a powerful and effective part of a holistic system – why not use it to our benefit and for the maintenance of great ongoing wellness?

To me, it seems clear that in order to reverse the aging process, we must start with a paradigm shift. We ought to shed light upon the fact that we have accepted a reality that dictates that as we get older, our health deteriorates. These are mental programs that have been planted within us over the years and that are, by no means, anyone's fault. *Grow Younger, Live Longer; 10 Steps to Reverse Aging*, by Deepak Chopra, M.D. & David Simon, M.D. has this to say: "You are not to blame for living within unnecessary limitations. If a rope is tied around the leg of a baby elephant and attached to a stake in the ground, it learns that it can move only within very narrow limits. Years later, as a powerful adult, it still remains within narrow confines when its leg is staked, even though it has the strength to uproot an entire tree. It has been conditioned to accept the limitations imposed upon it. Likewise, we have been conditioned to accept the limitations of age."

We seem to think that we get more tired and absent minded and less capable as we get older. We also think that basic functionality of physiological systems decreases with age. We somehow accept this and forever find evidence that it's true such as these prevailing comments from medical doctors: "high blood pressure and cholesterol is normal at your age" or "arthritis is common at your age" and so on. Is it really, or have we simply not invested in our wellness over the years by easy applications that would profoundly influence our longevity and zest for life over time? Then, having not covered certain bases over the years, we claim that age has gotten the best of us and we resign ourselves to lowered mobility and a lesser quality of life. The truth is you CAN reverse the aging process by specific, habitual activities that are conducive to holistic wellness. Personally, I feel better, more energized and with endless potential as I get older. Perhaps this is because I no longer mentally affirm the idea that I can expect illness and discomfort as I age. Further, I make it a daily practice to be cognizant of hydration, avoidance and moderation of caffeine, alcohol, pharmaceuticals, refined and processed foods. I pay attention to adequate physical activity, sleep, stress relief practices, spiritual and social pursuits, balanced emotional well-being and I tap my support system when necessary, asking for help when I need it. When I was younger, I subscribed to limiting mental programs and had regular physical discomfort, visiting medical doctors frequently. Since changing my belief systems, I enjoy better health and a more positive experience of life.

You are NEVER "too old" to reclaim your health and wellness.

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BY SCOTT LINGLEY

Ambiance has long been a hit and miss affair among the dozens of otherwise entirely respectable Vietnamese noodle houses around town. I personally am not at all troubled by tacky and/or mildly suspect eating environs vis-a-vis pho, subs and those ubiquitous vermicelli bowls with grilled meats, spring rolls, salad and fish sauce. Sometimes a complete inattention to esthetic detail bodes a rigorous focus on making good food. You should have seen some of the places I ate (well!) in old Hanoi, Vietnam's exhaust-choked alleys – dear Lord, just the bathrooms in those places would make a goat puke.

Anyhow, I could name you off the top of my head 10 great Vietnamese places around town that are working around legacy carpet and wood panelling, stained drop ceilings, remaindered office furniture and random art, sometimes left over from the previous regime, whether the ethnicity matches or not – the late Bach Dang in Old Strathcona bore the scars of previous Indian and Moroccan restaurants, and Calgary Trail Noodle House might even still have a Mediterranean terra cotta roof looming over the southern tables and arty posters proclaiming "Pane e vino!"

Basil Leaf (or is it *the* Basil Leaf?) has no such problem. A relative newcomer to the scene, it has a way fancier sign than just about any other Vietnamese place in town (Pagolac's iconic laughing cow notwithstanding), and it's visible from a long ways away as you weave through the darkened maze of half-blocks on the northwest edge of Chinatown (if that's actually where the edge is).

Inside, Basil Leaf gets by on a spare but not untasteful use of their big open space, lining the rooms with deep booths made of tall dividers and filling in with tables right up to the big front windows. Light fixtures like exploding golf balls hang over the booths and discreet coat hooks made of folksy lovebird silhouettes are pretty much the height of ornamentation (though they do have a Christmas tree up).

THE TAB: $30 FOR TWO (FOOD ONLY)
THE GIST: NEWISH NOODLE HOUSE KICKS UP THE BAR
TRY THE: THREE COMBINATION VERMICELLI

The tabletops and dark hardwood floors show signs of use, but in a good way, and Basil Leaf is a leading contender for nicest bathrooms of any local Vietnamese restaurant in its price range.

They also boasted brand new, attractively geometric flatware, a nice change from the cheap-but-indestructible melamine noodle bowls that are the industry standard.

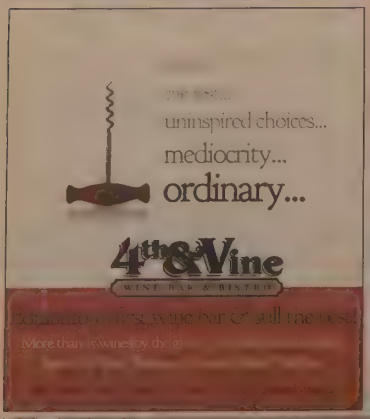
The food was pretty much what you'd expect selection-wise, which is perhaps what you count on when you go to a noodle house – appetizers, soup, noodles, stir fries with many meat and vegetable variations, some sizzling rice dishes and you're done. The food is also pretty much what you'd expect, if you generally expect Vietnamese food to be really tasty. The salad rolls were pretty typical of their genre, which isn't to take anything away from them – just-softened rice wrappers around noodles, sliced pork, shrimp, sprouts, basil and lettuce served with peanut-y hoisin sauce with a dash of chili paste. Who wouldn't want that?

Always attracted by anything called "house special," the co-diner and I also tried the house special shrimp drumsticks – come to think of it, it might have been the weird name. Sweet, succulent ground shrimp meat is wrapped in wonton wrappers (with a tail sticking out one corner) and deep-fried, then served with a sweet fish sauce and chili dip. Turns out, that's actually a pretty good idea.

The main course showed us to be of like minds. Co-diner had the house special (see?) combination ($10.95) and I had the cryptic three flavours combination ($9.50), slight variations on the vermicelli theme – while mine came equipped with grilled chicken and pork as well as the requisite spring rolls, co-diner would enjoy pan-fried pork, beef, beef balls, shrimp and spring rolls atop her heap of noodles and salad.

We were both delighted with how expertly the meats had been seasoned with lemongrass, garlic and other aromatic flavours, but we agreed the grilled meats added a savouriness that suffused the whole dish. And what a dish it was – I'm not sure I've ever been served such a generous portion of vermicelli, about half of which came home to be the next day's delicious leftovers.

The food alone would be enough to recommend Basil Leaf, but if you have compunctions about the esthetics of run-of-the-mill noodle joints, this might be the place you've been waiting for. *shlingley@yahoo.ca*



EXCLUSIVE ONLINE CONTENT WWW.SEEMAGAZINE.COM

NO MATTER HOW BLACK SWAN ULTIMATELY FARES AT THE OSCARS OR IN ITS WORLDWIDE BOX OFFICE TAKE, ARONOFSKY REALLY MATTERS.

PHOTO SUPPLIED

BLACK SWAN
Starring Natalie Portman, Mila Kunis and Vincent Cassel.
Directed by Darren Aronofsky
Opens Friday, Dec. 17 at the Garneau
See Listings for Showtimes

BY ALISTAIR **HENNING**

The similarities between director Darren Aronofsky's movies, *The Wrestler* and *Black Swan*, go far beyond film hype and Oscar buzz. His gritty 2008 saga was about the death of an aging and battered professional wrestler, the new movie about the dark side of the seemingly beautiful world of ballet. Both feature stellar acting and stories of people who push their bodies in extreme ways for the entertainment of others.

Black Swan, which opens in Edmonton this week, has already opened to a strong box office in the United States, and has critics around the world already near-assuming Natalie Portman will win the Best Actress Oscar for her portrayal of the lead.

But it wasn't always so successful for Aronofsky. *Pi*, his first feature, was a black-and-white jitter of pre-millennial tension financed with $100 donations from friends and family. Advertised with a street art campaign, the film earned Aronofsky a directing nod at Sundance, and generated enough buzz for Aronofsky to tackle his next project.

Relentlessly bleak like the Hugh Selby Jr. novel from which it was adapted by Aronofsky and Selby himself, *Requiem for a Dream* brought an Oscar nomination for Ellen Burstyn as a prescription-addicted Brighton Beach senior. Warner Bros. also came knocking, begging Aronofsky to save *Batman* from Joel Schumacher's schlock tactics. Instead, Aronofsky threw himself into *The Fountain*.

Years earlier when Aronofsky was a student at Harvard, his girlfriend dumped him on his birthday. Aronofsky responded by getting into a beat-up car with a couple of buddies and driving all the way from Boston to Belize. The trip planted the seeds of his fascination with the Mayan culture, which came to full flower in *The Fountain*.

Finally released in 2006 after having been abandoned by its planned star (Brad Pitt) and then by its initial team of backers, *The Fountain* flopped. Critics lambasted the project's hubristic impenetrability, and audiences just plain didn't get it. Everyone stayed away in droves. The film, initially slated to cost $70 million when Pitt was staring, was eventually filmed wholly on a soundstage in Montreal with a budget nearer to half that, and ultimately took in a measly $15 million worldwide.

Following this major failure, Aronofsky had to prove him self all over again.

His follow up film, *The Wrestler* (2008), fortunately did this and much more. With a script by Robert D. Siegel and tour de force performances by Mickey Rourke and Marissa Tomei for which they both received Oscar nominations, the film was almost universally praised. It achieved an almost unheard-of 98-per-cent fresh rating on the taste making movie reviews aggregator website Rotten Tomatoes.

Which brings us to Aronofsky's latest opus, *Black Swan*. The director recently said in a *New York Times* article that he sees his two most recent films almost as companion pieces. "The more I looked into the world of ballet, the more I started seeing similarities with wrestling," Aronofksy said. "They both have these performers who use their bodies in extremely intense physical ways; the entire performance is based on their physicality."

Both are about "people who use their bodies in extreme ways to entertain" and *Black Swan*, which he had been planning for years, was a sure seller.

Of *The Wrestler*, University of Alberta film studies professor Wilham Beard comments, "Being beat up physically is an equivalent of being beat up emotionally. People's bodies and their life environments are beaten up in a way that is literally true of people who occupy that world, but it's also metaphorically true for a lot of people."

This comment holds equally true for *Black Swan*. Natalie Portman stars as a ballerina who sacrifices more than her feet to get the leading role in Swan Lake. Instead of the grubby underworld that defined *The Wrestler*, in *Black Swan* we get the portrait of the more rarefied ballet world, which may look more dignified but actually is just as ruthless and brutal as the world of wrestling.

And if *The Wrestler* was a male-driven saga, then *Black Swan* is decidedly (and refreshingly!) female-oriented. It offers no fewer than four or five major roles for women, all substantial. This is frankly such a rare sighting in major motion pictures anywhere that Aronofsky and his scriptwriters, Mark Heyman, Andrew Heinz and John McLaughlin, really should be commended for this.

The film has already generated quite a sensation over the lesbian sex scene with Portman and Kunis. According to Portman (again from the *NYT*), she first talked about the film with Aronofsky in 2002. "He described it as 'you're going to have a sex scene with yourself' and I thought that was really interesting because this movie is in so many ways an exploration of ego and that narcissistic attraction to yourself.

"I found the psychological impact of that scene to be really challenging and interesting," Portman said.

Just as *The Wrestler* conflates the comeback of Mickey Rourke the down-and-out actor, Aronofsky rescued from oblivion with the comeback of the movie's title character, so too in *Black Swan* crammed with twins, lookalikes, mirrored images, doppelgängers. The story follows that of the Swan Lake ballet in broad, gradually warped strokes, and Tchaikovsky's score is incorporated by regular Aronofsky collaborator Clint Mansell in a typically beautiful and unsettling musical soundtrack. The sound design (always a strong element in Aronofsky's work) is quite intricate, reminiscent of a horror picture which to some extent *Black Swan* is.

Working with his usual cinematographer Matthew Libatique, Aronofsky mostly shot *Black Swan* hand-held on both super-16-mm film and digital; this is not the first time this director has opted for grit over gloss, and here it's an ideal strategy for a story with many nasty turns.

Despite its echoes of past cinematic commentaries on the interplay of art, ambition, and personality, *Black Swan* wholly modernizes the ballet sub-genre. Aronofsky's latest may loosely fit in canon next to the 1948 classic *The Red Shoes*, as well as more superficially to *The Turning Point*, about the friendship of two aging ballerinas, but these are in many ways meaner times, and anyway, new times always demand new vocabulary.

Which is why, no matter how *Black Swan* ultimately fares at the Oscars or in its worldwide box office take, Aronofsky really matters. He is one of a select group of directors with even the loosest of ties to the mainstream Hollywood system who continue to push the envelope.

FILM • REVIEW

East London's Working Class Heroines

DAGENHAM IS A MAN'S, MAN'S WORLD – BUT BUT IT WOULDN'T BE NOTHING, NOTHING WITHOUT A WOMAN

MADE IN DAGENHAM
Starring Sally Hawkins and Bob Hoskins
Directed by Nigel Cole
★★★

BY MAURICE TOUGAS

Made in Dagenham is one of those based on a true story movies that despite its virtues as entertainment might have made an even better documentary.

Made In Dagenham tells the true story of a plucky group of determined working-class British women who in their own plucky and determined British working-class women's way, provided the spark for an important moment in the women's movement.

It is 1968 (you can tell by the beehive hairdos and mod clothing of the younger set) the Ford Motors plant in Dagenham is cranking out 3,000 vehicles a day It's a man's world, 55,000 employees, with the exception of the 187 women who toil in sweat shop conditions to stitch together the seats for the incredibly dreary car Ford cars offered to the British public. With the prodding of shift supervisor Albert (good old Bob Hoskins, who must have appeared in 80 per cent of recent British films), the women begin strike action to have their work reclassified from unskilled to skilled, along with the resulting pay hikes. They are led by the fictional character of Rita O'Grady (Sally Hawkins), a typical young working class mom type who becomes the darling of the media and the movement for pay equality Hawkins is a very likable actress and quite convincing, although her perfect teeth betray her as a more modern British actress.

Let's Hear It For The Ladies: Made in Dagenham tells the true story of an important moment in British working-class history. | PHOTO SUPPLIED

The British film industry has produced an entire genre of working class movies that extol the virtues of average folks versus the powers that be (*Brassed Off* being one of the best, and certainly the angriest) and *Made In Dagenham* makes use of the entire catalogue of stock characters The workers are relentlessly earthy, and possessors of accents as thick as porridge. Management consists of men who would wear suits and ties to bed, and are shocked – shocked! – at the suggestion that women should be paid as well as men for skilled labour

A number of domestic side stories muddy the waters too much, and pad out the film to 113 minutes – which isn't that long, but sometimes seems like it

A hint of what *Made in Dagenham* could have been comes in the closing credits, which features interviews with the real-life Dagenham women, and some footage from the era.

Made in Dagenham falls under the rubric of crowd pleaser – entertaining, well produced and well acted, with an interesting historical story to tell But while it strives too hard to be uplifting, it's merely passable, similar to *Calendar Girls* (also directed by Nigel Cole) *Made in Dagenham* is a film that will translate just as well to your TV when it comes out on DVD.

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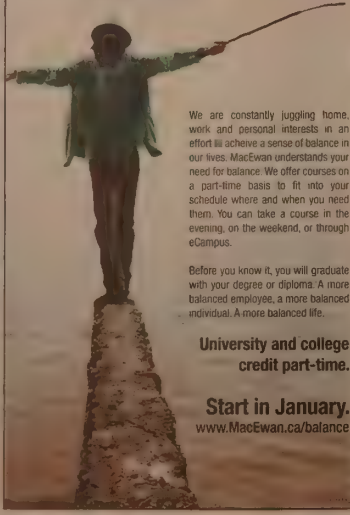

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Do As The Venetians

A typical train ride for not-so-typical tourists, Mrs. Jolie and Mr. Depp. | PHOTO: [illegible]

BURDENED BY PRETTY FACES, THE TOURIST ISN'T THE MOVIE YOU SHOULD PLAN YOUR NEXT TRIP AROUND

THE TOURIST
Starring Angelina Jolie and Johnny Depp
Directed By Florian Henckel von Donnersmarck
★★☆☆☆

BY MAURICE TOUGAS

The Tourist is what's known in Hollywood parlance as a star vehicle – throw a couple of big name stars together, put them in an exotic locale, throw a whole bunch of money into production, and watch the sparks fly and the box office fill.

If only it were that easy.

In *The Tourist*, the big name stars are Angelina Jolie and Johnny Depp, and Hollywood doesn't have too many stars bigger or more beautiful. The setting is Venice, with a layover in Paris, so the surroundings match the beauty of the two stars. Sad to say, it appears so much money was spent on the stars and the production, there wasn't enough money left over for a top-flight writer.

Jolie plays Elise Clifton-Ward, the paramour of a mysterious character who has somehow absconded with a couple of billion dollars belonging to international gangster Reginald Shaw (Steven Berkoff). The police are watching Jolie closely in hopes that she will lead them to her mystery man, because the British police want him for back taxes. Seriously.

Anyway, Jolie engages in one of those cat-and-mouse games the movies love so much, and hooks up with innocent American Frank Tupelo (Depp), a lonely guy escaping a lost love by travelling to Venice. Tupelo is, naturally, smitten by the attentions of this fabulously gorgeous, fabulously wealthy woman, and she, naturally, slowly falls in love with him. From this point, a number of plot complications arise which I won't get into here, lest I spoil the suspense such as it is.

Jolie and Depp share equal billing here, but Jolie is undeniably the star of this film. Director Florian Henckel von Donnersmarck (sounds like a character from an *Austin Powers* movie, doesn't it?) luxuriates on her luscious lips, cheekbones that you could grate cheese on, and all-round astounding body. When Jolie walks into a ballroom full ■ elegantly attired men, every head swivels ■ gawk. It's like a perfume commercial on TV.

Jolie's role is to play the beautiful woman in the ice-goddess Hitchcock mode, which she does well. After all, it doesn't require any real acting, only looking beautiful. Depp has the more difficult part, and is less successful. He is supposed to be an average American tourist – a math teacher, which is movie shorthand for schlub – but not for a second did I see him as convincing. All I could think of was "There's Johnny Depp pretending to be an average guy."

Ultimately, *The Tourist* isn't really a bad movie, it's just forgettable. The action sequences are too few and fairly mundane, and there is no real suspense. There is little chemistry between Jolie and Depp, perhaps because Jolie is not allowed to show any emotion lest ■ spoil her makeup. Depp, too, ■ so constrained he barely seems to have a pulse.

The Tourist might have been a much better film if ■ had been played as a straight up action/comedy, with somewhat less luminous stars. As it is, *The Tourist* is weighted down by the beauty ■ its leads.

Steambirds, Save Me

INFINITE LIVES | [illegible]

STEAMBIRDS: SURVIVAL, ACCORDING TO OUR TRUSTY COLUMNIST, IS WHERE IT'S AT. SO, SUGGESTION: GET ON IT.

All right! Who's down for spending their next coffee break or ten with a relentless, unforgiving, turn-based tactical air-combat simulator set in an alternate-history 19th-century Battle of Britain in which all the planes are powered by fusion-fired steam boilers? Anybody? Nobody ...? Not even you crickets? You all are missing out, leave off matching gems and planting radishes for a few minutes, and you'll find that *Steambirds: Survival* ■ where it's at.

Or not. I am very, very biased in this matter, having waited nearly 20 years for exactly this game. Back in the earliest of the early '90s, down in the basement of the Students' Union with the other geeks of the Gamers' Club, I used to play a game called *Star Warriors*. Published in 1987 by West End Games, this was a tabletop simulator of *Star Wars* ship-to-ship combat – TIE Fighters, Star Destroyers, Alphabet-Wings, the whole deal. You wouldn't think a game in which it takes two hours to play through a space dogfight that might fill 10 seconds of ILM screen time would make for a white-knuckle adrenaline experience that'd set up a lifelong craving ... but then, you've never ridden down a wayward patrol of TIE Interceptors with a squad of A-Wings screaming full throttle out of an asteroid field like a bolt of ionized vengeance.

Steambirds: Survival (steambirds.com) gives me that feeling in a way that even its excellent predecessor – *Steambirds*, period – did not. It comes down to pure action. Where *Steambirds* was traditionally staged, a series of individually presented tactical scenarios framed by a bit of narrative, *Survival* has no such punctuation. It is a continuous waveform of a gameplay with no "win" condition, just an infinite number of ways to delay losing as pulse after pulse of opposition – whose num

STEAMBIRDS cont'd on p. 16

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METRO · PREVIEW

Documented Horror Of The Third Reich

AS A HISTORICAL DOCUMENT, A FILM UNFINISHED HAS AN UNDENIABLY HEAVY IMPACT ON THE AUDIENCE

A FILM UNFINISHED
Metro Cinema
Dec. 17 & 19 at 9 p.m.
Dec. 18 & 20 at 7 p.m.
★★★½

BY BARRY HAMMOND

Film is a powerful medium. This is an obvious statement and a cliché but it's true and never more so than when the viewer is faced with a historical document, like Ken Burns' *The Civil War* (1990) or a Yael Hersonski's *A Film Unfinished* (2010). I mentioned the former because like *A Film Unfinished*, it takes historical footage and juxtaposes it against a soundtrack of both moving music and narration which comments dramatically on the images, preserved if not for eternity then at least decades or hundreds of years. The footage in this case is that from an uncompleted Nazi propaganda film about the Warsaw ghetto in which documentary footage of the actual ghetto was taken in May of 1942, just before the inhabitants were shipped to the Treblinka concentration camp, and scenes were staged on location by the Germans with the ghetto's inhabitants to make them seem rich, callous, uncaring, demonic and less than human. The commentary is from several sources: the filmmaker herself talking about the footage, survivors commenting on it as they watch it years later, diary entries kept by the head of ghetto's Jewish council, Adam Czerniakow, excerpts of the weekly reports by the ghetto's SS commander, Heinz Auerswald, secret diaries kept at great risk by the ghetto's inhabitants, encouraged by historian, Emanuel Ringelblum, and the words of the only cameraman ever identified (years later from an entry permit) Willie Wist, whose testimony was used in the 1960s at the war crimes trial of Auerswald. Wist is less than candid, claiming he doesn't recall the name or rank of anyone who instructed them what to film, identifying the man only by the nickname "Goldpheasant."

The Nazis were obsessed with documentation. They thought it was modern and scientific and they were also obsessed with propaganda, so they filmed a lot. You need only look at other films that were made with the footage they shot, either by them, like *Triumph Of The Will* (1935) or later by others, like *Swastika* (1973).

The film calls into question the whole idea of documentary. What is the responsibility of someone who shoots footage of historical horrors then goes home and doesn't think about it any more? Is it any better to document history without stepping in to prevent it from taking place or to refuse to participate in any way? It also explores idea that, despite being manipulated, images can be read many different ways.

Oddly, the film called to mind a speech made under quite different circumstances by actor Christopher Lee in the "Ghosts" segment of the documentary *100 Years Of Horror* (2006). "Imagine you are sitting in a large, dark room. At the far end you see shadowy images of people you know to be long dead. They move and speak as if they were still living, yet remain totally oblivious to you. The next night you return to that same room and again those shadowy forms repeat the same actions. An eerie and disturbing idea unless you realize that the darkened room is a movie theatre and the ghosts simply shadows on a silver screen. ... imagine an uneasy spirit like a soulless hologram, doomed to repeat mindlessly the same movements and words for all eternity."

This film is haunting, not in the horror movie sense like Lee meant, but in the sense that the people we see were real live human beings about to be swept off the face of the earth by the thousands and millions, not by some abstract force of nature or event like flood, famine, or "war," but by the philosophy and concentrated action of fellow human beings, some of whom were shooting, editing and producing these films. Despite the fact that the very purpose of the film is to prevent you from sympathizing with them, the reality that we see their faces, obviously starved, and variously baffled, frightened, resentful, angry, embarrassed, surprised, but perhaps mostly disappointed, or disillusioned that supposedly civilized people could treat them in such a fashion, counts for more than the purpose for which the film was designed.

The viewer is left at the end remembering and being haunted by those faces.

A shot from A Film Unfinished displays the obsessive documentation the Nazis had. | PHOTO SUPPLIED

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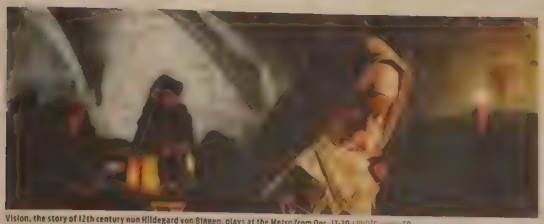

Vision, the story of 12th century nun Hildegard von Bingen, plays at the Metro from Dec. 17-20 | PHOTO pg. 60

WHILE VERY INTERESTING, THIS FILM DOESN'T HAVE GREATNESS IN ITS SIGHTS

VISION
Metro Cinema
Dec. 17 & 19 at 7 p.m.
Dec. 18 & 20 at 9 p.m.
★★★☆☆

BY BARRY HAMMOND

Vision (2009), a film by Margarethe von Trotta is the kind of biographical film about the 12th century nun Hildegard von Bingen. Hildegard has become a favourite among feminist scholars today. One can see why. I'd certainly heard of her previously but there was no entry for her in my copy of The Biographical Dictionary, which was published in 1990. When you look on Wikipedia you see quickly she was a writer, composer, philosopher, Christian mystic, German Benedictine Abbess, visionary and polymath. Elected a magistra by her fellow nuns in 1136, she founded the monasteries of Rupertsberg in 1150 and Eibingen in 1165. One of her works as a composer, the Ordo Virtutum, is an early example of liturgical drama. She wrote theological, botanical and medicinal texts, as well as letters, liturgical songs, poems, and the first surviving morality play, while supervising brilliant illuminature illuminations. Most of these achievements are covered in the film. She's quite clearly an accomplished person and one who shouldn't be relegated to second class status because she was a woman. Men who have done far less have entries galore in The Biographical Dictionary.

Margarethe von Trotta is an accomplished woman herself: a director, writer and actress having been in films by such storied German directors as Rainer Werner Fassbinder and Volker Schlöndorff. Her take on Hildegard is cool and reserved: calm and classical, like the faces of the nuns framed by their habits, only occasionally hinting at the fiery depths of their souls – like when the previous magistra is undressed in death and found to be wearing a hooked metal belt with which to chastise her flesh. In a subject like this the director could go overboard so the restraint is admirable. The film is all elegant surfaces, light and shade, black and white, and autumnal earth colors, its design looking like a woven medieval tapestry.

Likewise reserved is lead actress, Barbara Sukowa, another Fassbinder protege, who has great art film credits herself, having starred in his Berlin Alexanderplatz (1980), John Turturro's *Romance & Cigarettes* (2005), Robert Longo's *Johnny Mnemonic* (1995), David Cronenberg's *M. Butterfly* (1993) and *Europa* (1991) by Lars Von Trier. She comes across here rather like a German version of Glenn Close.

The thrust of the film is conveyed in the sassy, first magistra, who raises both Hildegard and her childhood companion Jutta (Marelle Blendl), the magistra drums into them: "Envy is ugly and misshapen. Its bears paws tear up everything. Its wooden feet walk dead paths. It brings only evil to man. Love, however, is the greatest power given by God."

The film revolves around this love: love between Hildegard and the first magistra (who's like a mother to her) that with her companion, Jutta, and Hildegard's love for another novice she takes as her daughter (like her predecessor did with her) a young wealthy nun named Richardis (Hannah Herzsprung). It also focuses on Hildegard's adroitness with the politics of both the Church, and (sometimes difficult) fellow nuns, and the first cordial then strained relations with Richardis's politically powerful mother.

It is ultimately, perhaps, an interesting film rather than a great one, but as a primer and an entry point to getting audiences acquaint-

STEAMBIRDS (cont'd from p. 15)

bers and abilities are generated based on which unlockable bird you choose from your hangar – does everything have its considerable power to take you down.

The end result is a near-perfect peril-and-payoff loop, the same feeling of kicking ass while balancing on a knife-edge of having my ass kicked I got from Star Warriors back in the tabletop days. Actually, it goes back even further than that, to the arcade style of play – *Asteroids*, *Robotron* – that is the foundation stone of video games. The extrinsic framing narrative of airborne Teutonic hordes and imperiled London is gone (or at least totally backgrounded), but there remains an intrinsic narrative, the narrative of mastery. The "story" of *Steambirds: Survival* is the story of the player getting better at playing *Steambirds: Survival*, and it's written on the pages of the high score table.

Now, there's nothing new about kicking out a game in classic coin-op style. What's interesting here is how the developers of *Steambirds* took their successful game – actually a pretty big hit by indie standards – and, rather than build an "all this plus more" sequel, cooked it down into a refined expression of itself. Co-designer Dan Cook has posted an excellent essay detailing this process (http://bit.ly/flzEVK), and I recommend giving it a read even before playing. Whether or not you completely agree with his conclusions regarding "static" levels and their supposed anti-fun properties, the piece is a compelling design story that enhances the *Steambirds: Survival* experience by placing it in a theoretical context game as argument.

Really, this is what the *Steambirds* project is all about. If you follow its development – both Cook and fellow designer Andy Moore blog generously – you'll find that what's going on isn't the creation of a game and its sequels, but of a series of fully playable sketches for various aspects of a larger work-in-progress that may or may not be the "real" *Steambirds*. A deliberate scientific process, funded by its own experiments, the end goal of which is the discovery and implementation of as much fun as possible.

The fact it expresses as relentless, unforgiving, turn-based tactical air combat is just so much sweet gravy for a geek like me. Now, if I could just get my hands on a copy of *Star Warriors*.

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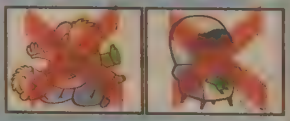

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HOLIDAY SPIRIT · PREVIEW

It's A Wonderful Night

Come and show your Holiday Spirit, Grinch! The Bissell Charity Event goes down Sunday, Dec. 19 ■ 6 p.m. | ILLUSTRATION

A NOT-SO-SILENT NIGHT PROMISES TO RAISE FUNDS FOR THE LESS FORTUNATE AND EDMONTON SPIRIT

THE BISSELL CENTRE CHARITY EVENT
With The Soulicitors, Feast or Famine, Fire Next Time, Jay Sparrow, and more
On The Rocks
Sunday, Dec. 19, 6 p.m.
Tickets: $8 at the door, $10 with dinner.

BY JOSH MARCELLIN

Usually, when a bar is full of rowdy musicians and their friends, the only things raised are frosty pints of beer and an unholy ruckus.

But this Sunday, those same rowdies are gathering to raise Christmas cheer, not to mention some cash for a worthy cause.

Promoter Nathan Richards has enlisted 15 local bands and artists to play a Christmas-themed show at On The Rocks, singing their favourite carols as well as playing original music.

For Richards, it's not just an excuse to have a great party: he hopes to drum up some timely holiday cash for the Bissell Centre, a non-profit that helps bring resources to Edmonton's homeless and near-homeless.

"This is something that I've thought of doing for the past five years," Richards says. "Being that it's close to the holidays, you want to help the less-fortunate."

And Richards isn't the only one helping out.

"On The Rocks ■ going to be donating money from the door," he says. "We have Sysco donating a bunch ■ turkeys, potatoes, stuffing, cranberries. We're going to be selling turkey dinners there the night of, and all the money raised from that will be going to the Bissell Centre as well. Sleeman beer ■ chipping in some funds for it too."

But the biggest help of all might be the musicians of Edmonton. It doesn't matter if they play punk, pop, reggae, rock, folk, or soul: the bands and artists are all excited to volunteer their time and be a part of this event.

"There's no focus on any genre," he said. "It was just a focus on the community coming together. We have strength in numbers for this one."

Indeed, there'll be a stocking-full of styles, from the Celtic-folk of Whiskey Wagon (singing an original carol titled "The Hilliest Fat Man"), the soul-soaked pop of Manuela, the upstroke ska of Feast or Famine, the gothic prairie-punk of Fire Next Time, to the laid-back reggae of The Soulicitors (doing either Run DMC's "Christmas in Hollis" or the Hawaiian-themed "Mele Kalikimaka.")

Edmonton folk-rocker Jay Sparrow, formerly of local punk band Murder City Sparrows, ■ going a little bit country by singing the John Denver tune "Christmas for Cowboys." Sparrow says that participation was a no-brainer.

"It sort of made sense to be involved," Sparrow says. "It's a great charity and I've never heard of anything before with this extensive a line-up."

Jeff Morris is part of that extensive line-up. A self-described acoustic-folk singer-songwriter, Morris will get your chestnuts roasting by singing the time-honoured favourite "The Christmas Song."

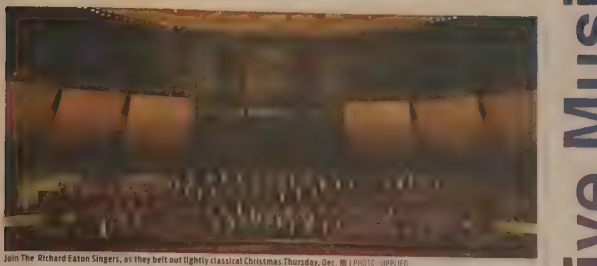
"I think it's going to be an amazing night," Morris says. "I'm just excited to see, if nothing else, that many awesome Edmonton musicians in one night. Whenever you get that many people playing music together for a good cause, not only is it enjoyable to listen to, but 'tis the season to be giving back. It feels good."

And there's no shortage of good that a donation can do, said Bissell

BISSELL cont'd on p. 19

IT DOESN'T MATTER IF THEY PLAY PUNK, POP, REGGAE, ROCK, FOLK, OR SOUL, THE BANDS AND ARTISTS ARE ALL EXCITED TO VOLUNTEER THEIR TIME AND BE A PART OF THIS EVENT.

One Busy Choir



Join The Richard Eaton Singers, as they belt out lightly classical Christmas Thursday, Dec. 16 | PHOTO SUPPLIED

RICHARD EATON SINGERS ARE ARGUABLY THE BUSIEST CHOIR IN TOWN – AND ARE HAVING A BLAST!

GLAD TIDINGS – A LIGHTLY CLASSICAL CHRISTMAS
The Richard Eaton Singers
With The ESO under Bob Bernhardt
Winspear Centre
Thursday, Dec. 16, 8 p.m.
Tickets: $20 to $71 available through the Winspear Centre

BY PIOTR GRELLA-MOZEJKO

"December is always crazy," Jochen Eggert, general manager of the Richard Eaton Singers says matter-of-factly, "but now, in 2010, it is particularly so. Just look at our schedule! On the 3rd and 4th we did the Messiah with the Edmonton Symphony, then on the 9th we performed with the Band of the Royal Canadian Artillery, in my opinion one of two or three top military bands in the country, and that concert, our annual fundraiser for the Make-A-Wish Foundation, included a pretty challenging yet beautiful work 'O Magnum Mysterium' by the U.S. master choral composer Morten Lauridsen, plus we have several performances coming up. So, this Holiday Season our singers are very, very, very busy!"

"Well," Eggert is waxing humorously sententious, "it comes with the territory, doesn't it? We've got to give our audiences their proverbial money's worth – and that's that."

In truth, the choir has been in the forefront of the events usually associated with Christmas, but it has also consistently tried to do a bit more than is routinely expected. The most praiseworthy are its fund-raising initiatives for the benefit of the community, which over the decades has supported the group through thick and thin.

Eggert agrees: "Yes, we pride ourselves in the hard work we're putting into serving Edmonton and vicinity. Presently, as I've already mentioned, we perform every year for the Make-A-Wish Foundation – it is incredibly rewarding to all of us involved to make at least a partial contribution to the cause of the suffering children. Another fundraising project is on behalf of the Christmas Bureau.

You should know," continues Eggert, "that The Richard Eaton Singers provides the bulk of the combined mass choir, led by the great local conductor John Brough, that performs Christmas carols and songs along with the audience on that occasion. For us, charity concerts are a must, we cannot imagine ourselves not doing them. You simply need to give back to the community whose part you constitute. We're performing for the Christmas Bureau at the Winspear Centre on the 17th at noon, a day after yet another performance with the Edmonton Symphony. And then, on the 18th, we're singing the Messiah again, this time at the Horizon Stage in Spruce Grove under the baton of the legendary Leonard Ratzlaff. All three concerts should be a blast!"

The Edmonton Symphony performance on Dec. 16, "lighter" in character though it may be, still offers a surprise of sorts.

"Absolutely!," confirms Eggert, "because we'll perform with quite an unusual rare guest. The program features several high quality holiday season pieces, including the one by the well-known choral composer Randol Bass, entitled 'Glad Tidings,' which gave the name to the entire evening, but what is so extraordinary about the performance is the presence of the Archbishop Richard Smith who will narrate the Christmas story in between music selections. His presence will certainly make the performance more significant and rewarding for the audience, no doubt about it.

With their 60th anniversary season 2011-2012 coming by leaps and bounds, expect the unexpected from The Richard Eaton Singers.

BISSELL (cont'd from p. 18)

Centre marketing and public relations representative Jessica Smith-Perry.

"I think it's amazing what On The Rocks is doing," Smith-Perry says. "Around the holidays there are always groups of friends, families, and churches that realize that they don't need anything like gifts. So what they do is they help those less fortunate."

Although they are busy year-round running their drop in centre – offering hot showers, good meals, warm clothes in the winter, employment counselling, and more – the Bissell Centre is extremely active around the holidays, Smith-Perry says.

It hosts a New Year's Day dinner which is expected to feed between 1,000 and 1,500 people, as well as doing many smaller Christmas events which all rely heavily on donations.

"Donations are crucial, that's what we survive on," she says. "We do get some money from the government, but we really have to rely on all of our revenue streams. We're really grateful for On The Rocks. We're excited that the bar is having this fun event and raising money. The money and donations are important, but what's also important is raising awareness and possibly attracting some new volunteers. On The Rocks is doing all that."

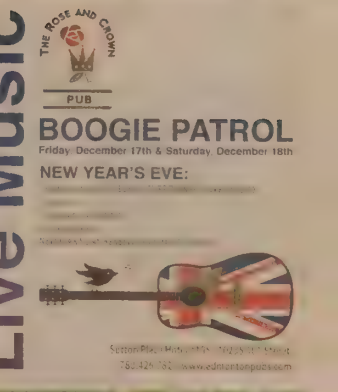
Richards, who was the force behind this summer's Open Sky Music Festival, hopes that the Bissell Centre event like Open Sky becomes a permanent part of Edmonton's holiday landscape.

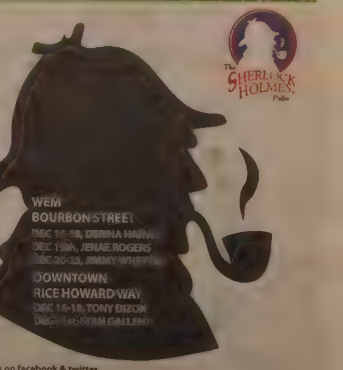
"I think it would be great to do this as an annual event and grow it bigger and bigger," Richards says. "To where you're doing thousand-people arenas and donating thousands upon thousands of dollars to charity. I think it would be great."

Or as pop-rocker Dani Jean, who'll be leading the sing-a-long favourite "Feliz Navidad," neatly sums up:

"We can actually help someone just by putting on a party," she says. "It's pretty cool."

Tickets are available at the door and through yeglive.ca, who will be donating one dollar from each ticket's surcharge.





LISTEN · BY FISH GRIWKOWSKY

DAFT PUNK
TRON: LEGACY OST

I won't lie to you – the 20-minute preview of the Tron sequel I saw down in L.A. stank. While the original was certainly goofy in a very 1982 way, it was nonetheless a clever personification of these things called computers which would quickly shove themselves directly into our evolutionary makeup past the edge of humanity's life. And so beautiful – desaturated except where electricity was implied. The new film, meanwhile, is black as night, emptily moody, cheaply sexual and contains fucked-to-death lines like "Here they come!" and something about it or this being your destiny. Jesus Christ, are there simply NO ideas left?

That said, the Daft Punk soundtrack is bang-on awesome, bringing out the ghost of Tangerine Dream and mixing pretty much half and half, pngy electronic sounds and rows of actual human violin players in an orchestra numbering in the dozens. A live-note mountain peak procession is the film's memorable hook, and hints of everything from Kraftwerk to Laurie Anderson form the backdrop as the more pedantic Hollywood score machine races over it's equally rousing as the *Terminator 2 OST*, if you can think back that far. Lots of slapped tabletops to remind you of the Cylon raiders from the latest BSG. Needless to say, this is not a normal Daft Punk album, but I will give Disney credit for letting the band actually get away with some white noise and muted club beats. The perfect kickoff music for yet another franchise!

Man, I cannot wait until Zardoz gets re-imagined as a chick with big tits. Speaking of which, have you checked out the Pitchfork videos of the year? Boob city. Soft core hits the mainstream, and there is no way we are turning back on this one. Also, a romance with Ronald McDonald!

★★★★☆

ROBERT PLANT
BAND OF JOY

Guess I'm kind of jerk for saying this, but so glad Robert Plant didn't make another album with Alison Krauss. Everyone loves her. I know, so I'm just wrong in wanting to convert to the most fundamentalist form of Islam possible every time I hear her Catzilla voice crawl open-umbrella-dragged-backwards into my penis.

Anyway. On this album, Plant presents an easygoing selection of choral blues, '50s rock, pumped-up folk music and, just occasionally, some Dio-style long-sleeved wizardry taking us back to his Manic Nirvana days when he cajoled, "Lighten up, baby – I'm in love with you." It's the Dylan situation, where an unquestionably competent musician decides the roots which preceded him are what it's all about now. Instead of this album I'm going to recommend 2005's *The Mighty Rearranger* and, oh that's right, this album he made in 1973 with some other chaps. But if you need your fix of new Plant, this is cafe-enjoyable, too.

★★★½☆

OLD SCHOOL:

WENDY CARLOS
TRON: ORIGINAL MOTION PICTURE SOUNDTRACK (1982)

★★★★★

Incidentally, this album is still better than Daft Punk's.

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CD · REVIEWS

BREATHE OWL BREATHE
Magic Central
(Home Jones)

★★½☆☆

A Michigan based folk trio Breathe Owl Breathe emerge from a lengthy excursion in the wintery woods with their newest album *Magic Central* (named after the cabin in which it was recorded). Whimsical songs and childlike lyrics paint a joyful and carefree landscape in spite of their detached surroundings. On "Dogwalkers On The New Age" singer Micah Middaugh's rich voice lends itself nicely to the lullaby lyric "you are a fallen star/pick yourself up." Taking a page from the Vince Guaraldi Trio, "Board Games" subsists on soft piano and "bum-bums" delivered softly by Andrea Moreno-Beals. "Dragon" is a folksy fairytale, taken from the perspective of Dragon with good penmanship as Middaugh pleads endlessly "How do you stop loving someone?" In the end *Magic Central* is a perfect representation of its namesake, a place where dreams and reality co-exist away from the overpopulated sprawl of the big city, earnest and playful from start to finish.

ANDY COOKSON

FEAR OF CRIME
A Calculated Savagery
(Oak Apple Records)

★★★☆☆

A Calculated Savagery, the latest EP by local recording artists Fear of Crime offers a tantalizing view of a band in motion. While they fail to offer a fully formed delinable sound, there is most definitely a point of view being expressed here. At first glance their sound may come across as derivative synth-pop in the vein of bands such as Cut Copy or Phoenix. Yet a closer looks reveals a band trying to transform what is quickly becoming a stale genre. From the opening track, their style provides a raw edge that is becoming notably absent from their contemporaries. One could draw a comparison to Hot Hot Heat's 1999 split LP with The Red Light Sting. At that point in time Heat's trade mark sounds was a little muddled beneath a dedication to late '90s noise rock. But a scant four years later they came on strong with *Make Up The Bedroom*. If *A Calculated Savagery* tells us anything, it's that Fear of Crime is a band to be watched.

SHAWN BERNARD

THE WHO
Live at the Isle of Wight Festival 1970 (Re-release)
(Eagle Records)

★★★★★

Despite all those deaths caused by "accidental" overdoses – and who knows better than The Who themselves? – I still think British rock is about creative affirmation, whereas its U.S. counterpart is about futile self-destruction. There is always something uplifting in the music of Cream, the Stones, Led Zep, even Sex Pistols, whereas an awful lot of U.S. bands seem to want to get you down and out. In August 1970, when the album was recorded (it was not released until 1996 and now reissued), Keith Moon still had almost exactly eight years to live and John Entwistle, less than 32. Here they and their two other bandmates are heard at the height of their powers. Entwistle's excellent "Heaven and Hell" opens the performance and from that moment on there is only rock 'n' roll, pure and simple. The classics from "Tommy" are there plus some then new material, all in all a document capturing beautifully the band's energy and considerable skill. A must for everyone who cares about real music.

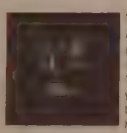
ERIN Q. JOHANSSON

SEAN LENNON AND CHARLOTTE KEMP MUHL
The Ghost Of A Saber Tooth Tiger (Acoustic Sessions)
(Yep)

★★★★½

It's inevitable that Sean Lennon be compared to his father. Unfortunate because he will never be able receive full credit for how good he actually is. He sounds so similar to John that it is unavoidable to draw that age-old comparison again, you can't help but think of him. The truth is that this album is amazing, with or without the famous DNA. Lennon and Charlotte Kemp Muhl create a chilling but beautiful harmony and the guitar work on all the songs is first rate. Dreamy finger picking with an alien strangeness, it takes on an almost Theremin-like quality, like a campfire in space. Tracks like "Robot Boy" and "Song for James" are particularly haunting. Not ground breaking but a new and worthwhile take on the kind of songwriting that made his dad so famous.

NATHAN USHER



TOUCH
Alienated
(Nefertu Records)

★★★★☆

The unusual and eccentric sound that comes from Edmontonian Touch's album, *Alienated*, might scare you away at first, but give it a few listens and some deep thinking and you'll be addicted. The 15-track line up consists of original and progressive beats, rhymes and collaborations. It's not hard to tell Touch's history in music: with witty banter and sinuous world play the lyrics seem to write themselves. But on the dark side, the album lacks fluidity, if you need liquid noise *Alienated* is not for you. It is a raw, complicated and refined sound, with both hip hop culture and rampant reverberation. The music may seem at times irrelevant or confusing but the muddled tone keeps the material real and tangible. Conclusively, the album is a keeper that will leave you wondering with its impact and meaning, direction and arrangement. *Alienated*, perhaps resurrects Hip Hop, with its greatly underrated sound. It is definitely a CD to pick up.

KATIE NELSON

ROCK • PREVIEW

The Freshest Fruit Imaginable

LOCAL MUSICIAN NATHANIEL SUTTON STARTED A LABEL TO PUT OUT HIS OWN STUFF AND NOW IT'S BRANCHING OUT

OAK APPLE RECORDS CD RELEASE PARTY
With The Shakedown, Zero Something, Fiction Smiles, and Taking Medication.
Haven Social Club
Saturday, Dec. 18, 7:30 p.m.
Tickets: $10 at the door

BY ROBIN SCHROFFEL

With two shows this weekend and a pair of new releases to go with them, fledgling local label Oak Apple Records has a lot on its plate.

"Every Oak Apple artist is going to be performing," label founder Nathaniel Sutton says with pride.

Friday night, it'll be Fear of Crime's full-length in the spotlight, while on Saturday Oak Apple is unveiling the first in what Sutton envisions as a long series of compilations.

Titled *Fresh Fruit Volume 1*, the album features contributions from both local and international artists, meticulously curated by Sutton to cure genre-induced boredom.

"I just wanted to do something different," he explains of his choice to include a broad spectrum of styles on the comp.

"I wanted a diverse compilation so we have some rock on there, we have some jazz aspects from Fools Tongue, and there's some quirky rock happening with Taking Medication and there's grunge with Making A Monster and '90s revival-type band Zero Something. If you kind of spice it up a bit and add these different genres into the mix, it leaves you guessing what's going to happen next on the album."

It's an esthetic that has also wormed its way into Sutton's ultimate vision for his record label.

"My overall plan is, just as I did with the Fresh Fruit compilation, to try to get a roster full of different genres of bands. I would like to make each genre different, each band different and stand out," he says.

For a project that started in early 2009 as a way to release his own sophomore album, Oak Apple Records has certainly grown first, it stuck close to home, taking on Sutton's other musical projects including Taking Medication and Making A Monster, along with Sutton's sister, singer-songwriter Bailey Sutton. With the recent additions of Fear of Crime and The Shakedowns, and the compilation which includes groups from as far afield as Sweden, Oak Apple is finally beginning to ripen.

"I can never get reception on these things." — Nathaniel Sutton is as proud as punch about Oak Apple's first compilation. | PHOTO: [illegible]

Not that an oak apple would ever actually ripen, it's not even a fruit, just a disgusting oak-leaf imitation filled with a gooey wasp larvae centre. But, grossness aside, the name does have a certain ring to it, which was what attracted Sutton to the term while browsing the Internet early in the label's life.

"I was looking at different insects and one came up that said oak apple gall wasp. I don't know why but that name just stuck to me. Oak Apple Records, it just clicked with me," he says.

So what's in store for Oak Apple Records in the future? More Fresh Fruit, for one thing, but Sutton has even bigger ambitions.

"I want to make sure this stands out in history. I want to keep this series going. Right away I'll start looking for new bands and start getting Volume 2 going in the next year, hopefully," says Sutton. "I'm just an independent record label trying to make it. Right now I feel like I'm just a stepping stone for these bands but I want to be much more."

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HIP HOP · PREVIEW

The Resurgence Of Wax

COMMON EDIT CELEBRATES DJ CULTURE, THE CRATE DIGGERS AND THE VINYLPHILES, WITH ITS FIRST VINYL PARTY

COMMON EDIT...A 7" VINYL RELEASE PARTY
With DJ Kooch, DJ Dane and DJ Baron
The Common (10124-124th St.)
Friday, Dec. 17 at 9 p.m.
Tickets: $5, $10 with vinyl.

BY YURI WUENSCH

Rumours of vinyl's demise have been greatly exaggerated over the years. While the rise of DJ culture in the 1990s gave vinyl sales their biggest boost in years, the advent and convenience of MP3s has since made wax more of a boutique curio. Nowadays, vinyl enthusiasts are an antiquated but decidedly zealous lot.

Case in point being Friday, Dec. 17's lineup at the Common, which features residents Dane MacDonald and Bryan "Bron" Wells and Sooke B.C.'s Koosh Burns. All of them are devout diggers. The three DJs are celebrating their collaborative production efforts on the release of the first *Common Edit* 45 RPM single. Ten bucks gets you in the door and a copy of the seven-inch disco-oriented record. No, disco isn't dead either.

"I love vinyl," says Burns, who has been an aficionado for about 20 years. "It's a great way to discover new music and it sounds amazing when played on a good setup. I'm no expert by any means, but I enjoy the upgrades I've made to my turntable and mixer. I encourage anyone who is into music to do the same. It gives vinyl recordings a whole new depth and life."

Get down to the Common Edit party Friday, Dec. 17 at 9 p.m. | PHOTO SUPPLIED

Burns's passion for vinyl is also celebrated on 7 Inches Of Love, the label he and fellow DJ/producer the Mole (aka Colin de la Plante) started last year. It's been a labour of love, says Burns, which sort of happens by default when you don't really make any money at it. Fortunately, the 7", unlike its bigger brother the 12", is relatively cheap to produce.

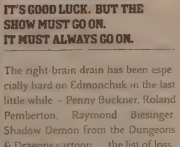
"The main thing we liked was that we could release a small amount without much cost or work," he explains. "I used to take the DJ thing a lot more seriously, making a living and all. Lately, it's just been about a good time and meeting and enjoying great people. The idea was to release some music and have a good time with it. It's been an eye opener to see the response."

On Discogs, an indispensible online resource for music junkies and vinyl hunters, 7 Inches of Love releases are going for as much as $50 each. With that in mind, the first *Common Edit* run of 250 units could conceivably become sought after by collectors as an investment. MacDonald says that would definitely be nice, though he'd be happy just to break even.

"We aren't getting distribution set up for *Common Edit*," MacDonald says. "We aren't really trying to make a single dollar in profit. You could say it's exclusive, a special release for special people. Really, it's just for fun and our friends."

HELLO, GOODBYE · AROUND TOWN

I'm On The List



WILDLIFE FISH GRINKOWSKY

IT'S NOT GOODBYE, BRENT, IT'S GOOD LUCK. BUT THE SHOW MUST GO ON. IT MUST ALWAYS GO ON.

The right-brain drain has been especially hard on Edmonchuk in the last little while – Penny Buckner, Roland Pemberton, Raymond Biesinger, Shadow Demon from the Dungeons & Dragons cartoon – the list of loss-by-choice goes on. Specifically, now we must say our wholesale goodbyes to Brent Oliver, who rose from an older-than-his youth punk to certainly the most high-profile promoter in the city, with only a bottle or two thrown at the stage in the middle. I won't eulogize the man – he is still fucking alive, after all. But between the scene-defining comps of Green Pepper Records and its affiliated hockey league, the 50 or so bands Brent was in, including my favourite the Maybellines, Mr. Oliver left an indelible mark on us. His move to Winnipeg to join the Paquin Entertainment agency is our loss. I thank you personally for getting me into those eight million shows. Brent, you are my permanent guest list Jesus. And by the way, moving to Winnipeg is seriously so much cooler than predictable choices like Vancouver, Toronto or Montreal. Of course you're going there.

Wunderbar was a wild shitshow Thursday night – including one openly weeping visual artist and what I suppose in retrospect was a crazy person pulling her shirt up in the bathroom door for everyone to see. Once the ukulele hippy rap jamz got through with us, Smokey and Tom Murray came up and did a measured and beautiful set as the room cleared out. There is a special place in my heart for musicians who can hold it together as a total stranger whips out her body parts during a slow waltz about disappointment. Smokey ended the night with his immortal line, "I hate this room." OK, maybe he didn't hold it *completely* together. But seriously – gunt times.

A quick note on Capital City Burlesque to erase that image. The burlesque ensemble must have taken magic success pills or something, because the quality of their show definitely bonered up a notch in both seamlessness and beauty. Whirling fan dances, double Santas and

MOVING ON cont'd on p. 23

ROCK · PREVIEW

Panda Eats Hot Sauce (And Leaves)

ARMED WITH THEIR VERY OWN HOT SAUCE, EDMONTON'S HOT PANDA PLAN TO BURN THIS MOTHER DOWN

HOT PANDA
With Cygnets and Artisan Loyalist
Friday, Dec. 18, 9 p.m.
Fawn Shop
Tickets: $10 at the door

BY ROBIN SCHROFFEL

Armed with a kind-of new member, a sort-of new album and a hotter hot sauce than ever, Edmonton's Hot Panda is preparing to spice up the hometown for the first time since summer.

"I guess it's our CD release party in Edmonton, even though it's a month and a half late. But whatever, people have CD release parties at all kinds of weird times," says guitarist and vocalist Chris Connelly over the phone while en route to Victoria.

The indie-pop band's latest record, *How Come I'm Dead?*, follows up 2009 Mint Records debut *Volcano Bloody Volcano!* and was written and recorded following a serious upheaval that left Hot Panda without a bassist and questioning whether or not they should even continue.

Enter multi-instrumentalist Catherine Hiltz, who stepped in on bass and gave the group – Connelly, drummer Maghan Campbell and Heath Carsanso on keys and accordion – the jolt of energy it'd been missing for a while. A longtime friend of the band, Hiltz had previously played trumpet with them at select shows before joining up full-time.

"She already kind of knew the songs and knew us really well and had half-assed toured with us before so it seemed like an easy to-the-bite. 'Hey, come play bass.'" Connelly says.

"It gave a shot of adrenaline that the band needed. We were kind of burnt out, I think, and we felt like we'd lost a bit of our energy. Then she joined the band and it got really fun again. That good energy that we had when we were first a band seems to be back now. It took a shake-up, you know?"

Hot Panda got to work on *How Come I'm Dead?* immediately, a record that stands apart from the debut not so much stylistically ("It's still kind of all over the place," Connelly explains) but in the way the band made that fresh, vibrant energy tangible in its recordings.

"We were all in the same room and almost everything was done in a couple takes," Connelly says.

"It was all right off the floor, everybody playing at the same time – we really wanted to make sure we captured the energy of the band.

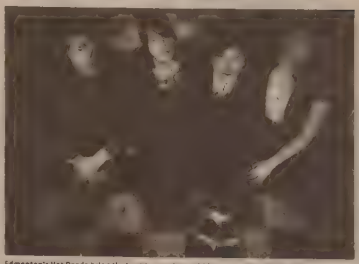
"With Hot Panda, it's at its best when it's energetic and the energy is good, so we really wanted to try to capture that as best we could. I think we did a much better job at doing that than we did with our first record."

In what's now a Hot Panda tradition, the new album pairs with a new flavour of hot sauce known as *How Come I'm Deadly*, available at the band's merch booth.

Mint Records sold idea for a promotion, works for Connelly, who has been known to dip into the supply.

"I put it on a lot of things. Macaroni and cheese, I mix it in hummus. I put it on almost everything. Breakfast, I love it on an omelet or just bacon and eggs with hot sauce on it," he reveals, warning that *How Come I'm Deadly* is powerful stuff.

"It's so spicy. I almost can't even have it. I like it but you don't need a lot of it. It's really intense."



Edmonton's Hot Panda bring the heat to our ultra-cold December. | PHOTO: SUPPLIED

MOVING ON (cont'd from p. 22)

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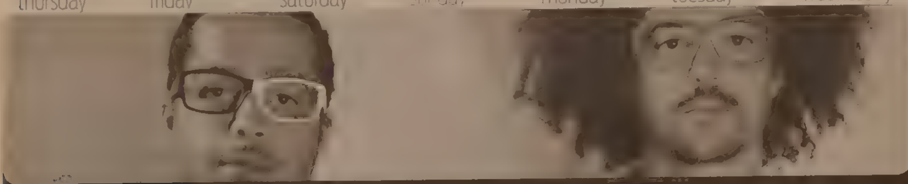

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DECEMBER 16
angel | **IT'S A WONDERFUL LIFE** Get ready to enjoy a live radio performance of Frank Capra's 1946 classic! The cast will be fully decked out in period costumes while this Christmas staple comes to life before your eyes and ears! Varscona Theatre, 7:30 p.m.

DECEMBER 17
hohoho | **LET'S DO IT FOR SANTA** Who better to give St. Nick a warm welcome other than Edmonton's finest sketch comedy group Mostly Water? Chris Craddock and The Wheat Pool, that's who. Either way get ready to get festive and laugh your pants off. Roxy Theatre, 8 p.m.

DECEMBER 18
falalala | **GLITTER & GOLD GALA** Featuring Edmonton's Singing Christmas Tree, The Canadian Tenors and Carrie Doll—it looks like Christmas is coming early this year! Dress your best and support Santas Anonymous. Jubilee Auditorium, 6 p.m.

DECEMBER 19
spirit | **BISSELL CENTER CHARITY EVENT** Join local Edmonton musicians Jay Sparrow, The Soulicitors, Tiff Hall and many more as they give back to The Bissell Center this holiday season. Featuring dinner and Christmas carols, it's gonna be good! On The Rocks, 6 p.m.

DECEMBER 20
snoo | **5 DAYS LEFT** Christmas is in a matter of days, and you are not done your shopping yet. You might think it's time to flick that panic switch, but don't worry your pretty little head. Your friends at *SEE Magazine* have got you covered. Check out page 15 for more details.

DECEMBER 21
lol | **LMFAO** On a cold December night there are few better wants to keep warm other than dancing! Check out this electro-hop uncle and nephew duo from L.A. and bust a move! We reccomend wearing more than that polka dot bikini, giiiiirl. Edmonton Event Centre, 8 p.m.

DECEMBER 22
flick | **TRON: LEGACY** Now that the opening weekend rush has died down a little, we suggest taking in this winter blockbuster hit. Oh who are we kidding—this movie is going to be crazy until well into 2011. Various locations, various showtimes

MUSIC LISTINGS PROVIDED BY YEG LIVE

MUSIC

Thursday Dec 16

Live Music

ACCENT EUROPEAN LOUNGE · *Brandon Quigley with Tyler Butler (Alt., Country, Folk)* · 9:30 PM · NO COVER.

CROWN & ANCHOR PUB · *CD Release Party feat. The Depression with audio/rocketry and The River City Rat Band (Rock)* · 8 PM · $5 AT THE DOOR.

HAVEN SOCIAL CLUB · *Utopian Skank (Punk, Regional, Rock)* · 7:30 PM · $10 AT THE DOOR.

JEFFREY'S CAFÉ & WINE BAR · *Guitars To Go feat. Jamie Philp and Bill Shephard (Folk)* · 8 PM · $10 AT THE DOOR.

MCDOUGALL UNITED CHURCH · *Handel's Messiah (part one, Christmas) feat. McDougall United Church Choir Directed by Lauressa Pawlowski (Choral, Christian)* · 7:30 PM · ·

SHERLOCK HOLMES: WEM · *Derina Harvey (Celtic, Folk, Rock)* · 9 PM · NO COVER.

THE GAS PUMP CLUB AND BAR · *Barry Campbell Band feat. Barry Campbell (Blues, R&B)* · 8 PM · NO COVER.

WINSPEAR CENTRE · *Glad Tidings - A Lightly Classical Christmas feat. Richard Eaton Singers with Edmonton Symphony Orchestra (Choral, Classical)* · 8 PM · $20 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY; CHECK WEBSITE FOR TIX.

WUNDERBAR · *F&M with Jason Kodie and Craig Schram, Fender Case (Folk, Pop)* · 8 PM · $10 RECOMMENDED DONATION.

DJs/Club Nights

TAPHOUSE · *Dusty Grooves (Dance, DJ)* · 9 PM · ·

THE COMMON · *Dirty Animals Art Show Opening feat. Shortround Double Tights (DJ)* · 7 PM · ·

Friday Dec 17

Live Music

AXIS CAFE / THE METRO ROOM · *Ashley Theberge with April Smith (Classical, Jazz)* · 8 PM · $10 IN ADVANCE, OR AT THE DOOR; E-TIX AT YEGLIVE.CA.

BRIXX BAR & GRILL · *CD Release feat. Fear of Crime with Bailey Sutton Making a Monster (Alt., Rock)* · 9 PM · $12 AT THE DOOR.

CORNERSTONE PENTECOSTAL FELLOWSHIP · *Jodi King with Manuela (Adult Contemp., Pop)* · 7 PM · $10 AT THE DOOR.

FRESH START CAFÉ · *T'was the week before Christmas Party feat. Helena Magerowski (Jazz)* · 7 PM ·

GLENORA BISTRO · *Carrie Day (Adult Contemp., Adult Pop, Folk)* · 8 PM · $10 AT THE DOOR.

HAVEN SOCIAL CLUB · *Warning To Avoid with First Aid Kit and Gorgon Horde (Hard Rock, Rock)* · 7:30 PM · $10 AT THE DOOR.

JEFFREY'S CAFÉ & WINE BAR · *Shelley Jones (Alt., Jazz, R&B)* · 9 PM · $15 AT THE DOOR.

JOHN WALTER MUSEUM · *Candlelight Christmas feat. The McDades (Jazz, World)* · 7:30 PM · $23 ADULT, $14 CHILD (2-14 YRS), IN ADVANCE; CHECK WEBSITE FOR TIX.

JUBILEE AUDITORIUM · *Glitter & Gold Gala feat. The Singing Christmas Tree (Holiday)* · 7 PM · $75 AND UP, IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

ON THE ROCKS · *Hamburger (Holiday)* · 9 PM · $5 AT THE DOOR.

PAWN SHOP · *Hot Panda and Guests (Alt., Pop)* · 9 PM · ·

RENDEZVOUS PUB · *CD Release feat. Necroblosis with Terrorfist and Dead Jesus (Metal)* · 8 PM · $10 AT THE DOOR OR $15 (INCLUDES CD).

ROSE & CROWN PUB · *Boogie Patrol (Blues, Gospel, R&B)* · 9 PM · NO COVER.

SHERLOCK HOLMES: WEM · *Derina Harvey (Celtic, Folk, Rock)* · 9 PM · NO COVER.

SPORTSMAN'S LOUNGE · *Christmas Boogie feat. Big Hank Lionheart and a Fist Full of Blues (Blues)* · 9 PM · ·

STARLITE ROOM · *The Boudoirs with Stone Iris and Hale Hale (Rock, World)* · 9 PM · $12 AT THE DOOR.

WOK BOX: JASPER & 112 · *Breezy Brian Gregg (Folk)* · 3:30 PM · NO COVER.

WUNDERBAR · *Drive if You Must (Elect., Jazz)* · 10 PM · ·

DJs/Club Nights

THE COMMON · *7" Vinyl Release Party feat. Koosh with Dane and Bron (DJ)* · 9 PM · $10 AT THE DOOR.

THE GAS PUMP CLUB AND BAR · *DJ Christian with DJ Travis (DJ)* · 9 PM · NO COVER.

Saturday Dec 18

Live Music

AXIS CAFE / THE METRO ROOM · *Andrew Reid with Danielle Knibbe (Folk)* · 8 PM · $10 IN ADVANCE, OR AT THE DOOR; E-TIX AT YEGLIVE.CA.

BLACK DOG FREEHOUSE · *Hair of the Dog feat. The Depression with Jake Ian (Rock)* · 4 PM · NO COVER.

BRIXX BAR & GRILL · *Hip-Hop for Hunger feat. Politic Live with DJ Twist and Sonny Grimezz (Rap, Regional)* · 8 PM · $10 WITH NON-PERISHABLE FOOD ITEM, $12 WITHOUT.

CROWN PUB · *Acoustic Open Stage feat. Marshall Lawrence (Blues)* · 2 PM · NO COVER.

FILTHY MCNASTY'S · *Scott Cook (Country, Folk, World)* · 4 PM · NO COVER.

HAVEN SOCIAL CLUB · *Oak Apple Records CD Release Party feat. The Shakedowns with Zero Something and Fiction Smiles and Taking Medication (Alt., Rock)* · 7:30 PM · $10 AT THE DOOR.

HILL TOP PUB · *Annual Holiday Party feat. The McGowan Family Band (Rock)* · 9 PM · NO COVER.

HORIZON STAGE · *Handel's Messiah feat. Richard Eaton Singers (Choral, Classical)* · 7:30 PM · $35 ADULTS, $30 STUDENTS & SENIORS. $5 EYEGO; CHECK WEBSITE FOR TIX.

JOHN WALTER MUSEUM · *Candlelight Christmas feat. The McDades (Jazz, World)* · 7:30 PM · $23 ADULT, $14 CHILD (2-14 YRS), IN ADVANCE. CHECK WEBSITE FOR TIX.

JUBILEE AUDITORIUM · *The Singing Christmas Tree (Holiday)* · 3 PM · $25 AND UP, IN ADVANCE. SERVICE CHARGES MAY APPLY; CHECK WEBSITE FOR TIX.

JULIAN'S PIANO BAR · *One Man, One Piano (Blues, Classical, Jazz)* · 8 PM · ·

LEDUC FAMILY WORSHIP CENTRE · *Home for the Holidays feat. Mill Creek Colliery Band guest conductor Wendy Grasdahl (Classical)* · 7 PM · $18 ADULTS, $14 STUDENTS/SENIORS, AT THE DOOR.

REXALL PLACE · *Carrie Underwood (Classical)* · 7 PM · ·

ROBERT TEGLER STUDENT CENTRE · *Christmas from Around the world feat. JUBILOSO! Bells of Concordia Guest Conductor Debbie Rice (Classical)* · 7:30 PM · $12 ADULTS, $10 STUDENTS/SENIORS; CHECK WEBSITE FOR TIX.

ROSE & CROWN PUB · *Boogie Patrol (Blues, Gospel, R&B)* · 9 PM · NO COVER.

SAINT ANDREW'S UNITED CHURCH · *Messiah Sing-Along feat. Stringbeans Quartet with Russell Whitehead and Jeremy Spurgeon with Conductor David Garber (Big Band, Classical, Pop)* · 3 PM · $15 IN ADVANCE OR AT THE DOOR; CHECK WEBSITE FOR TIX.

SHERLOCK HOLMES: WEM · *Derina Harvey (Celtic, Folk, Rock)* · 9 PM · NO COVER

STARLITE ROOM · *Members Christmas Appreciation Party feat. the Ides of Ruin with One Day Late and Light Travels (Metal)* · 9 PM · $8 AT THE DOOR.

DJs/Club Nights

PAWN SHOP · *Non-Denominational feat. Cadence Weapon with Sean Nicholas Savage and Matt Pem and Guests (DJ, Rap)* · 9 PM · ·

THE COMMON · *Good Life Saturdays feat. Allout djs (Dance, DJ, Elect.)* · 9 PM · $5.

THE GAS PUMP CLUB AND BAR · *DJ Christian with DJ Travis (DJ)* · 9 PM · NO COVER

Sunday Dec 19

Live Music

BOGANI CAFE · *Victor Graves (Country, Folk)* · 3 PM · NO COVER.

CONVOCATION HALL · *Home for the Holidays feat. Mill Creek Colliery Band guest conductor Wendy Grasdahl (Classical)* · 3 PM · $18 ADULTS, $14 STUDENTS/SENIORS; CHECK WEBSITE FOR TIX.

FIRST BAPTIST CHURCH · *Sing Noel feat. First Baptist Church Musicians (Big Band, Choral)* · 7:30 PM · NO COVER.

FIRST BAPTIST CHURCH · *Tidings of Joy feat. Da Camera Singers with Jolaine Kerley John Brough, Conductor (Choral, Classical, Folk)* · 3 PM · $20 ADULTS, $15 STUDENTS/SENIORS.

JOHN WALTER MUSEUM · *Candlelight Christmas feat. The McDades (Jazz, World)* · 7:30 PM · $23 ADULT, $14 CHILD (2-14 YRS), IN ADVANCE, CHECK WEBSITE FOR TIX.

JUBILEE AUDITORIUM · *The Singing Christmas Tree (Holiday)* · 3 PM · $25 AND UP, IN ADVANCE. SERVICE CHARGES MAY APPLY; CHECK WEBSITE FOR TIX.

MCDOUGALL UNITED CHURCH · *Handel's Messiah (part one, Christmas) feat. McDougall United Church Choir Directed by Lauressa Pawlowski (Choral, Christian)* · 10:30 AM · ·

ON THE ROCKS · *The Bissell Center - Charity Event feat. Soulicitors with Jay Sparrow and Jeff Morris (Folk, Rock, Tropical)* · 6 PM · $5 IN ADVANCE, OR AT THE DOOR. $10 INCLUDES DINNER; E-TIX AT YEGLIVE.CA.

Monday Dec 20

Live Music

JEFFREY'S CAFÉ & WINE BAR · *Sandy Foster (Christian, Jazz)* · 8 PM · $15 AT THE DOOR.

SHERLOCK HOLMES: WEM · *Jimmy Whiffen (Christian, Jazz)* · 9 PM · NO COVER.

Tuesday Dec 21

Live Music

BRIXX BAR & GRILL · *Troubadour Tuesday feat. Electric Mantra and guest. Host Mark Feduk (Rock)* · 8 PM · $5 AT THE DOOR.

JEFFREY'S CAFÉ & WINE BAR · *Alfie Zappacosta (Adult Contemp., Rock)* · 8 PM · $35 AT THE DOOR.

JOHN WALTER MUSEUM · *Candlelight Christmas feat. The McDades (Jazz, World)* · 7:30 PM · $23 ADULT, $14 CHILD (2-14 YRS), IN ADVANCE; CHECK WEBSITE FOR TIX.

SHERLOCK HOLMES: CAPILANO · *Karaoke (Karaoke)* · 9 PM · ·

SHERLOCK HOLMES: WEM · *Jimmy Whiffen (Karaoke)* · 9 PM · NO COVER

DJs/Club Nights

EDMONTON EVENT CENTRE · *LMFAO (DJ, Elect.)* · 8 PM · $37 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY.

Wednesday Dec 22

Live Music

GOOD EARTH COFFEEHOUSE DOWNTOWN · *Breezy Brian Gregg (Folk)* · 12 PM · NO COVER

JEFFREY'S CAFÉ & WINE BAR · *Alfie Zappacosta (Adult Contemp., Rock)* · 8 PM · $35 AT THE DOOR.

JOHN WALTER MUSEUM · *Candlelight Christmas feat. The McDades (Jazz, World)* · 7:30 PM · $23 ADULT, $14 CHILD (2-14 YRS), IN ADVANCE; CHECK WEBSITE FOR TIX.

SHERLOCK HOLMES: WEM · *Jimmy Whiffen (Jazz, World)* · 9 PM · NO COVER

DJs/Club Nights

THE COMMON · *Deep Grooves For The Xmas Soul feat. Chris Goza with Dane (DJ)* · 9 PM · ·

OPEN STAGES

THURSDAY DEC 16

CARROT COMMUNITY ARTS COFFEE HOUSE · *Zoomers Open Mic* · 1 PM · NO COVER.

JEKYLL & HYDE'S HYDEAWAY · *Hydeaway All Ages Open Stage Jamm* · 7 PM · NO COVER.

FRIDAY DEC 17

THE LIZARD LOUNGE · *Open Mic @ Lizard Lounge* · 8:30 PM · NO COVER.

SATURDAY DEC 18

CARROT COMMUNITY ARTS COFFEE HOUSE · *Open Mic @ The Carrot* · 7 PM · NO COVER.

THE GAS PUMP CLUB AND BAR · *Live Blues Jam* · 3 PM · NO COVER.

SUNDAY DEC 19

DEVANEY'S IRISH PUB · *Celtic Jam Night Hosted by Keri Lynn Zwicker* · 5:30 PM · NO COVER.

MONDAY DEC 20

DEVANEY'S IRISH PUB · *Open Mic @ Devaney's* · 8 PM · NO COVER

TUESDAY DEC 21

SECOND CUP - SUMMERWOOD · *Open Mic @ Second Cup Summerwood* · 7:30 PM · NO COVER.

THE DRUID · *Open Mic @ The Druid* · 8 PM · NO COVER

WEDNESDAY DEC 22

BRIXX BAR & GRILL · *Eats N Beats Wednesday and friends* · 6 PM · NO COVER.

CROWN PUB · *Dan Jam with Miguel & Friends* · 8 PM · NO COVER.

DEVANEY'S IRISH PUB · *Open Mic @ Devaney's hosted by Duff Robinson* · 8 PM · NO COVER.

EXPRESSIONZ CAFE · *Expressionz Cafe Open Stage* · 7 PM · ADMISSION BY DONATION.

HAVEN SOCIAL CLUB · *Wednesday Jam* · 9 PM · NO COVER.

Arts & Culture

Exhibits

(SIR) ROGATES (JULIAN FORREST) HARCOURT HOUSE GALLERY 3RD FLR, 10215 112 ST · *DAILY TIL DEC 18*

A WINTER COLLECTION WEST END GALLERY 12308 JASPER AV · *TUES.-SAT. TIL DEC 24*

ALL ABOUT STAR (SHEILA SPENCE) ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *DAILY TIL JAN 30*

ANNUAL CHRISTMAS EXHIBITION BEARCLAW GALLERY 10403 124 ST · Contemporary Canadian Aboriginal Art · *DAILY TIL DEC 18*

ART SOCIETY OF STRATHCONA COUNTY LOFT GALLERY 590 BROADMOOR BLVD, SHERWOOD PARK · Features the artwork of its own members with a "Still Life & Miniature" theme · *THURS 5-9, SAT 10-4 THROUGH DEC 18* www.

*www.seemagazine.com

artsstrathcona.com

CHRISTMAS TREASURES SCOTT GALLERY 10411 124 ST · *DAILY, EXCEPT SUNDAYS & MONDAYS TIL DEC 23*

EDWARD BURTYNSKY: OIL ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *DAILY TIL JAN 2*

FOLDY BOOKS OF DEATH (IAN FORBES) HARCOURT HOUSE GALLERY 3RD FLR. 10215 112 ST · *DAILY TIL DEC 18*

FOREST RHYTHMS GALLERY @ MILNER 7 SIR WINSTON CHURCHILL SQ · Acrylic paintings by Gail Echlin · *DAILY TIL DEC 30*

HENRI MATISSE: A CELEBRATION OF LIGHT AND LINE ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *DAILY TIL FEB 13*

HOLIDAY SEASON EXHIBITION LANDO GALLERY 11130 105 AVE · *DAILY TIL JAN 8* Info: 780 990-1161 www.landogallery.com

LIONS AND TIGERS TO POLAR BEARS (HARVEY WILDLIFE PHOTOGRAPHY) SCOTIA PLACE 10060 JASPER AVE · *DAILY TIL JAN 10* www.harveywildlifephotography.com

LIVE NATIVITY SCENE ROBERTSON WESLEY UNITED CHURCH 10209 · 123 ST · Young and old alike will have an opportunity to interact with the nativity characters and sing along with carollers. · *SAT DEC 18, 4:00 PM*

MENAGERIE SIDESHOW GALLERY 9609 WHYTE AVE · *DAILY, EXCEPT SUNDAYS*

MINIATURES AND MORE CENTRE D'ARTS VISUELS DE L'ALBERTA 9103 - 95 AVE · *MON-FRI 10-6, SAT 10-5, DEC 10-22* www.savacava.com

NEW ORIGINAL WORKS PICTURE THIS! FRAMING & GALLERY 959 ORDZE RD, SHERWOOD PARK · *DAILY TIL DEC 31*

OF MYSTERIES (ELAINE STEINKE) COMMON SENSE 10546 115 ST · *DAILY TIL DEC 17*

PATHWAYS (JULIE DREW) GLENROSE HOSPITAL 10230 111 AVE · *DAILY TIL DEC 18*

PRAIRIE EXCELLENCE ALBERTA CRAFT COUNCIL 10186 106 ST · *DAILY TIL DEC 18*

RETURN OF THE MAGIC OLD STRATHCONA ON OR NEAR WHYTE AVENUE BETWEEN 98 & 110 STREETS · *DAILY TIL JAN 9* www.returnofthemagic.com

SHADOW AND LIGHT (IGOR WORONIUK) CAFE HAVEN 9 SIOUX RD, SHERWOOD PARK · *DAILY TIL JAN 15*

SHOW AND SALE (EDMONTON ART CLUB) MISERICORDIA HOSPITAL 16940 87 AVE · *DAILY TIL JAN 29*

THE CROOKED TREES OF ALTICANE (KEN DALGARNO) MCMULLEN GALLERY 8440 112 ST · *DAILY TIL DEC 24*

THE SYMBOLIST MUSE: A COLLECTION OF PRINTS FROM THE NATIONAL GALLERY OF CANADA ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *DAILY TIL MAR 13* Info: 780 422-6223 www.youraga.ca

VANISHING WILDLIFE (PATRICIA MANSELL) GLENROSE HOSPITAL 10230 111 AVE · les. · *DAILY TIL DEC 18*

VESSELS PROFILES- ART GALLERY OF ST. ALBERT 19 PERRON ST, ST. ALBERT · *DAILY TIL JAN 29*

WHEELS, WINGS AND WAVES TELUS WORLD OF SCIENCE 11211 142 ST · *DAILY TIL JAN 2* Info: 780 452-9100

Theatre

DIE-NASTY VARSCONA THEATRE 10329 83 AVE · *MONDAYS TIL MAY 30, AT 7:30 PM*

IRVING BERLIN'S WHITE CHRISTMAS FESTIVAL PLACE 100 FESTIVAL WAY, SHERWOOD PARK · *DEC 17-23 & 26-30, 7:30 PM; DEC 19 & 26, 2:00 PM* Info: 780 449-3378 www.festivalplace.ab.ca

IT'S A WONDERFUL LIFE (TEATRO LA QUINDICINA) VARSCONA THEATRE 10329 83 AVE · *DEC 16-18, THURS & FRI 7:30PM, SAT 2:00 & 7:30PM* Info: 780 433-3399 www.teatroquindicina.com

LET'S DO IT FOR SANTA! ROXY THEATRE 10708 124 ST NW · *DEC 17 & 18 @ 8:00 PM* Info: 780 453-2440 www.theatrenetwork.com

THE BEST NEWFOUNDLAND CHRISTMAS PAGEANT... EVER! VARSCONA THEATRE 10329 83 AVE · *DAILY FROM DEC 21 TO DEC 23, @ 7:30 PM* Info: 780 420-1757

Comedy

BROWN ON BOURBON THE COMIC STRIP BOURBON STREET, WEM · The Bear's Paul Brown hosts this Local Talent Night. · *TUESDAYS AT 8:00 PM*

COMEDY NIGHT CEILI'S 10338 109 ST · *TUESDAYS AT 8:30 PM*

COMEDY NIGHT SUNDAYS (LARS CALLIEOU) THE DRUID 11606 JASPER AVE · Hosted open stage for anyone wanting to try stand up comedy! · *SUNDAYS AT 3:00 PM*

HIT OR MISS MONDAYS THE COMIC STRIP BOURBON STREET, WEM · *MONDAYS AT 8:00 PM* Info: 780 483-5999 www.thecomicstrip.ca

LIVE AT THE COMIC STRIP (ADAM HUNTER) THE COMIC STRIP BOURBON STREET, WEM · *DAILY FROM DEC 15 TO DEC 19, AT 8:00 PM* www.thecomicstrip.ca

SEAN LECOMBER YUK YUK'S CENTURY CASINO · *DEC 17 & 18, CALL FOR SHOWTIMES* Info: 780 481-9857

THE HYDEAWAY COMEDY NIGHT JEKYLL & HYDE'S HYDEAWAY 10209 100 AVENUE · *TUESDAYS AT 9:00 PM*

Improv

CHIMPROV VARSCONA THEATRE 10329 83 AVE · *SATURDAYS, 11 PM (NO SHOWS ON THE LAST SATURDAY OF THE MONTH)* www.rapidfiretheatre.com

THEATRESPORTS (RAPID FIRE THEATRE) VARSCONA THEATRE 10329 83 AVE · *FRIDAYS AT 11:00 PM*

V.I.P. KIDS SHOW VARSCONA THEATRE 10329 83 AVE · *SATURDAYS TIL DEC 18, AT 11:00 AM*

Readings & Lectures

2011 ALBERTA LITERARY AWARDS (WRITERS GUILD OF ALBERTA) VARIOUS LOCATIONS VENUES CHANGE · *THE DEADLINE FOR SUBMISSIONS IS DECEMBER 31.* www.writersguild.ab.ca

CENTRE FOR READING: FROM BOOKS TO FILM STANLEY A. MILNER LIBRARY 7 SIR WINSTON CHURCHILL SQ. · Info: 496-7000 · *FRIDAYS AT 5:00 PM*

POETRY READINGS ROUGE LOUNGE 10111 117 ST · With local poets. Info: 902-5900 · *TUESDAYS AT 8:00 PM*

POETRY READINGS LEVA CAFE BAR 11053 86 AVE · Info: 479-5382 · *EVERY THIRD SUNDAY*

STORY SLAM HAVEN SOCIAL CLUB 15120A STONY PLAIN RD · *THIRD WEDNESDAY OF THE MONTH AT 7:30 PM*

STROLL OF POETS: POETS' HAVEN READING SERIES UPPER CRUST CAFÉ 10909 86 AVE · *MONDAYS TIL MAR 21, AT 7:00 PM* Info: 780 422-8174

T.A.L.E.S ROSIE'S BAR AND GRILL 10475 80 AVE · Story cafe series. Info: 932-4409. · *FIRST THURSDAY OF THE MONTH*

T.A.L.E.S CITY ARTS CENTRE 10943 84 AVE · A monthly story telling circle. Info: 932-4409 · *SECOND FRIDAY OF EACH MONTH AT 8:00 PM*

WRITER'S CORNER STANLEY A. MILNER LIBRARY 7 SIR WINSTON CHURCHILL SQ. · The library hosts a different author each month · *LAST SUNDAY OF EACH MONTH @ 1:30 PM*

Screen

CHAINS OF BETRAYAL LEVA CAFE BAR 11053 86 AVE · *WED DEC 22, 8:00 PM* levabar.com

Events

BLUE CHRISTMAS UNITARIAN CHURCH OF EDMONTON 10804 119 ST · *THU DEC 23, 6:30 PM* www.uce.ca

CAMPAIGN 2010 (CHRISTMAS BUREAU OF EDMONTON) VARIOUS LOCATIONS VENUES CHANGE · *DAILY TIL DEC 24, AT 11:30 AM* Info: 780 421-XMAS (9627)

CHRISTMAS CAROLS AND AFTERNOON TEA KNOX-METROPOLITAN UNITED CHURCH 8307 109 ST · All ages, in the Lounge · *SUN DEC 19, 2:00 PM* www.edmontonwelsh.ca

COMMUNITY ART NIGHT NINA HAGGERTY CENTRE 9704 111 AVE · *TUESDAYS AT 6:30 PM* Info: 780 474-7611

EXPRESSIONZ MARKET PLACE EXPRESSIONZ CAFE 9938 70 AV NW · *FIRST SATURDAY OF THE MONTH, 10 A.M.*

FAMILY ART NIGHT NINA HAGGERTY CENTRE 9704 111 AVE · *THURSDAYS AT 6:30 PM* Info: 780 474-7611

FARMER'S MARKET ALBERTA AVENUE CL HALL 9210 118 AVE · *THURSDAYS AT 2:00 PM*

LUNAR ECLIPSE VIEWING TELUS WORLD OF SCIENCE 11211 142 ST · *MON DEC 20, 10:00 PM*

SERVUS COMMUNITY ACCESS NIGHT ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *LAST THU. OF EVERY MONTH, 6 P.M.*

SHARING THE LIGHT CITY HALL 1 SIR WINSTON CHURCHILL SQ · *TUE DEC 21, 7:30 PM* westwoodunitarian.ca

SING NOEL FIRST BAPTIST CHURCH 10031 109 ST NW · *SUN DEC 19, 7:30 PM* Info: 780 422-2214 fbcedmonton.ca

SOUTHSIDE COMMUNITY CAROL SING RIVERBEND UNITED CHURCH 14907 45 AVE · *SUN DEC 19, 7:00 PM*

THE DEEP FREEZE FESTIVAL VARIOUS LOCATIONS VENUES CHANGE · *CURRENTLY SEEKING VOLUNTEER APPLICATIONS.*

TOY DRIVE (SANTA'S ANONYMOUS) SANTA'S ANONYMOUS WAREHOUSE 12345 121 ST · *DAILY TIL DEC 17* www.santasanonymous.ca

U OF A FORESTRY CHRISTMAS TREE SALES CORBETT HALL 8203 112 ST · *WEEKENDS 9 A.M. TO 9 P.M., WEEKDAYS 6 P.M. TO 9 P.M.*

VOLUNTEER DRIVE (CHRISTMAS BUREAU OF EDMONTON) VARIOUS LOCATIONS VENUES CHANGE · *DAILY TIL DEC 24* Info: 780 414-7682 www.christmasbureau.ca

WINTER MARKET ON THE SQUARE CHURCHILL SQUARE CHURCHILL SQ NW · *SATURDAYS TIL DEC 18, @ 11:00 AM* www.edmonton.ca

Meetings

BABES IN ARMS AND LAPS CARROT COMMUNITY ARTS COFFEE HOUSE 9351 118 AV NW · Moms and little ones meet. · *FRIDAYS AT 10:00 AM*

FOOD ADDICTS ST. LUKE'S ANGLICAN CHURCH 8424 95 AVE · *THU 7 P.M.* Info: 780 465-2019/450-6179

LONGEST NIGHT SERVICE OF PRAYER & HOPE FIRST BAPTIST CHURCH 10031 109 ST NW · *TUE DEC 21, 7:00 PM* Info: 780 422-2214 www.fbcedmonton.ca

MAHAMUDRA STUDY PROGRAM KARMA TASHI LING 10502 70 AVE · *TUESDAYS AT 7:00 PM*

MONTHLY MEETING (EDMONTON NATURE CLUB) ROYAL ALBERTA MUSEUM 12845 102 AVE · *FRI DEC 17, 7:00 PM* Info: 780 991-6521

OVEREATERS ANONYMOUS MISERICORDIA HOSPITAL 16940 87 AVE · Weekly support meetings. · *SATURDAYS AT 11:00 AM* Info: 780 423-2546

SUIT UP AND SHOW UP: AA BIG BOOK STUDY PRIDE CENTRE 9540 111 AVE · *SATURDAYS AT 12:00 PM*

WALKING WITH GRIEF FOR PARENTS EDMONTON BEREAVEMENT CENTRE 207, 10339 124 ST · *EVERY 2ND AND 4TH TUESDAY TIL FEB 28, AT 6:45 PM* Info: 780 454-1194, ext. 224

Learning

ARTVENTURES PROFILES- ART GALLERY OF ST. ALBERT 19 PERRON ST, ST. ALBERT · *SAT DEC 18, 1:00 PM* Info: 780 460-4310

AWAKENING THE RIVER OF YOUR HEARTSONG DANCE PERCUSSION STUDIO 7252 101 AVE · *MONDAYS AT 7:00 PM* Info: 780 485-2515

EDMONTON'S BILINGUAL TOASTMASTER'S CLUB CAMPUS ST. JEAN 8406 MARIE-ANNE-GABOURY ST. · *TUESDAYS AT 7:00 PM*

FACILITATED DRUM CIRCLES DANCE PERCUSSION STUDIO 7252 101 AVE · *TUESDAYS AT 7:00 PM* Info: 780 485-2515

HEART DANCE WESTMOUNT FITNESS CLUB 12840 109 AVE, EDMONTON · *WEDNESDAYS AT 7:15 PM* Info: 780 485-2515

LEARN MORRIS DANCE #19 KEEGANO HALL RICHFIELD RD. & 36A AVE · *SATURDAYS TIL DEC 31, AT 10:00 AM*

MARIMBA LESSONS DANCE PERCUSSION STUDIO 7252 101 AVE · *THURSDAYS AT 7:00 PM* Info: 780 485-2515.

POWERTALK INTERNATIONAL TRINITY UNITED CHURCH 8810 MEADOWLARK RD · *THURSDAYS AT 7:00 PM*

SALSA ROCKS ON THE ROCKS 11740 JASPER AVE · Dance lessons with Salsa DJ to follow. · *THURSDAYS AT 8:00 PM*

STUDIO Y YOUTH DROP-IN WORKSHOPS ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *FRI DEC 17, 3:30 PM* Info: 780 422-6223

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL 10335 84 AVE · *SATURDAYS AT 8:00 PM*

MUSIC VENUE GUIDE

ACCENT EUROPEAN LOUNGE · 8223 104 ST · 780 431-0179 WWW.ACCENTLOUNGE.COM

AXIS CAFE / THE METRO ROOM · 10349 JASPER AVE · 780 990-0031 AXISCAFE.CA

BLACK DOG FREEHOUSE · 10425 WHYTE AVE · 780 439-1082 WWW.BLACKDOG.CA

BOGANI CAFE · 2023 111 ST NW · 780-440-3528

BRIXX BAR & GRILL · 10030-102 ST · 780-428-1099 WWW.BRIXXBARANDGRILL.CA

CARROT COMMUNITY ARTS COFFEE HOUSE · 9351 118 AV NW · 780-471-1580 ARTSONTHEAVE.ORG/THECARROT

CONVOCATION HALL · UNIVERSITY OF ALBERTA 113 ST. AND 91 AVE. · 780 492 3263 WWW.UOFAWEB.UALBERTA.CA/MUSIC2/CONHALL.CFM

CORNERSTONE PENTECOSTAL FELLOWSHIP · 8107 22 SIR WINSTON CHURCHILL AVE, ST. ALBERT · 780 459-0551

CROWN & ANCHOR PUB · 15277 CASTLE DOWNS RD NW · 780 472-7696

CROWN PUB · 10709 109 ST NW · 780-428-5618 WWW.CROWNPUBPIZZA.COM

DEVANEY'S IRISH PUB · 9013 88 AVE NW · 780-465-4834 WWW.EDMONTONPUBS.COM

EDMONTON EVENT CENTRE · #2556 WEST EDMONTON MALL · 780-489-7460 WWW.EDMONTONEVENTCENTRE.CA

EXPRESSIONZ CAFE · 9938 70 AV NW · 780 437-3667 WWW.EXPRESSIONZCAFE.COM

FILTHY MCNASTY'S · 10511A WHYTE AV NW · 780 432-5224 WWW.FILTHYMCNASTYS.CA

FIRST BAPTIST CHURCH · 10031 109 ST NW · 780 422-2214

FRESH START CAFÉ · 484 RIVERBEND SQ · 780-433-9623 WWW.FRESHSTARTBISTRO.COM

GLENORA BISTRO · 10139 124 ST NW · 780 482-3531 WWW.GLENORABISTRO.COM

GOOD EARTH COFFEEHOUSE DOWNTOWN · 9942 108 ST · 780-761-0440 WWW.GOODEARTHCAFES.COM

HAVEN SOCIAL CLUB · 15120A STONY PLAIN RD · 780 756 6010 WWW.THEHAVENSOCIALCLUB.COM

HILL TOP PUB · 8220-106 AVE · 780 490-7359 WWW.THEHILLTOPPUB.CA

HORIZON STAGE · 315 JESPERSEN AVE, SPRUCE GROVE · 780-962-8995 WWW.HORIZONSTAGE.COM

JEFFREY'S CAFÉ & WINE BAR · 9640 142 ST · 780 451-8890 WWW.JEFFREYSCAFE.COM

JEKYLL & HYDE'S HYDEAWAY · 10209 100 AVENUE · 780-426-5381 WWW.THEHYDEAWAY.ORG

JOHN WALTER MUSEUM · 10661 91A AVE · 780 431-0179 WWW.EDMONTON.CA

JUBILEE AUDITORIUM · 11455 87 AVE · 780-427-2760 WWW.JUBILEEAUDITORIUM.COM

JULIAN'S PIANO BAR · 1277 KINGSWAY · 780 452 7770 WWW.CHATEAULOUIS.COM

LEDUC FAMILY WORSHIP CENTRE · 4310 BLACK GOLD DRIVE, LEDUC · 780 986-4414 WWW.LFWC.CA

MCDOUGALL UNITED CHURCH · 10025 101 ST NW · 780-428 1818 WWW.MCDOUGALLUNITED.COM

ON THE ROCKS · 11740 JASPER AVE · 780-482-4767 WWW.ONTHEROCKSEDMONTON.COM

PAWN SHOP · 10551 WHYTE AVE NW · 780 432-5058 WWW.PAWNSHOPLIVE.CA

RENDEZVOUS PUB · 10108 149 ST · 780-444-1822

REXALL PLACE · 7424-118 AVE · 780 431-0179 WWW.NORTHLANDS.COM

ROBERT TEGLER STUDENT CENTRE · CONCORDIA CAMPUS · 780 431-0179 MUSIC.CONCORDIA.AB.CA

ROSE & CROWN PUB · #195 10235 101 ST · 780-426-7827 WWW.EDMONTONPUBS.COM

SAINT ANDREW'S UNITED CHURCH · 9915 148 ST · 780 452-4434 WWW.SAINTANDREWSUNITED.COM

SECOND CUP - SUMMERWOOD · 102, 4005 CLOVER BAR RD, SHERWOOD PARK · 780 988-1929

SHERLOCK HOLMES: CAPILAND · CAPILANO MALL 5004-98 AVE #1036 · 780-463-7788 WWW.EDMONTONPUBS.COM

SHERLOCK HOLMES: WEM · 1650-8882 170 ST · 780 444 1752 WWW.EDMONTONPUBS.COM

SPORTSMAN'S LOUNGE · 8170 50 ST · 780 469-3399

STARLITE ROOM · 10030-102 ST · 780 428 1099 WWW.STARLITEROOM.CA

TAPHOUSE · 9020 MCKENNY AVE, ST ALBERT · 780-458-0860 WWW.MYSPACE.COM/NEWTAPHOUSE

THE COMMON · 10124 124 ST NW · 780 452-7333 WWW.THECOMMON.CA

THE DRUID · 11606 JASPER AVE · 780-454-9928 WWW.THEDRUIDEDMONTON.COM

THE GAS PUMP CLUB AND BAR · 10166 114 ST · 780-488-4841 WWW.GASPUMPNIGHTCLUB.COM

THE LIZARD LOUNGE · 13160 118 AVE · 780 451-9180

WINSPEAR CENTRE · 9720 102 AVE · 780-429-1992 WWW.WINSPEARCENTRE.COM

WOK BOX: JASPER & 112 · 11211 JASPER AVE · 780 429-4204 WWW.WOKBOX.CA/STORES

WUNDERBAR · 8120 101 ST NW · 780 436-2286

CANADA'S BREWERY OF THE YEAR, THREE YEARS RUNNING

SHOWTIMES December 17 – December 23, 2010

METRO

780 425-9212

VISION STC
Dec 20 @ 9pm

A FILM UNFINISHED STC
Germany/ Israel 2010, 88 min, 35mm * Dec 20 @ 7pm

GARNEAU

BLACK SWAN (14A)
Nightly @ 6:50 & 9:10pm Sat & Sunday matinees @ 2:00pm sexual content, disturbing content, not recommended for children

PRINCESS

10337 - 82 AVE 780-433-0728

127 HOURS (14A)
Nightly @ 7:00 & 9:00pm Sat & Sunday matinees @ 2:00pm gory scenes, disturbing content

MADE IN DAGENHAM (14A)
Nightly @ 6:50 & 9:10pm Sat & Sunday matinees @ 2:00pm coarse language

GRANDIN

GRANDIN MALL, SIR WINSTON CHURCHILL AVE, ST. ALBERT

HARRY POTTER & THE DEATHLY HALLOWS: PART I (PG)
146mins Frightening scenes, violence, not recommended for young children Friday Dec 17th – Thurs Dec 23rd Daily 12:45 3:25 6:10 8:50

MORNING GLORY (PG)
107mins Coarse Language, Mature Subject Matter Friday Dec 17th – Tuesday Dec 21st Daily 8:45

MEGAMIND (G)
96mins Friday Dec 17th – Tuesday Dec 21st Daily 1:15 3:10 5:00 6:50

LITTLE FOCKERS (PG)
98mins Crude sexual content, not recommended for young children Wed Dec 22nd – Thurs Dec 23rd Daily 1:35 3:35 5:35 7:35 9:35

CHRONICALS OF NARNIA : THE VOYAGE OF THE DAWN TREADER (PG)
114mins Frightening Scenes - No free admission passes accepted Friday Dec 17th – Thurs Dec 23rd Daily 12:50 3:00 5:05 7:10 9:20

THE TOURIST (PG)
103mins Coarse Language No free admission passes accepted Friday Dec 17th - Thurs Dec 23rd Daily 1:10 3:15 5:15 7:20 9:15

YOGI BEAR (G)
85mins NO FREE ADMISSION PASSES ACCEPTED Friday Dec 17th – Thurs Dec 23rd Daily 12:55 2:45 4:25 6:10 7:55 9:30

LEDUC

THE NEXT THREE DAYS PG
Coarse Language, Violence 131 Min Playing Until Dec 21 MATINEE - Saturday and Sunday - 6:50 pm and 3:30 pm NIGHTLY - 6:50 pm and 9:30 pm

TRON: LEGACY IN DIGITAL 3D PG
125 Min MATINEE - Saturday and Sunday - 1:00 pm and 3:40 pm Daily From Dec.22 – Jan.4 NIGHTLY - 7:00 pm and 9:40 pm

THE CHRONICLES OF NARNIA: VOYAGE OF THE DAWN TREADER PG
Frightening Scenes 112 Min MATINEE - Saturday and Sunday – 1:05 pm and 3:35 pm Daily From Dec.22 – Jan.4 NIGHTLY - 7:05 pm and 9:35 pm

YOGI BEAR G
80 Min MATINEE - Saturday and Sunday - 1:10 pm and 3:25 pm Daily From Dec.22 – Jan.4 NIGHTLY – 7:10 pm and 9:25 pm

LITTLE FOCKERS PG
Crude Sexual Content, Not Recommended for Young Children 97 Min MATINEE – Daily From Dec.22 - Jan.4 6:55 pm and 3:30 pm NIGHTLY - 6:55 pm and 9:30 pm

WETASKIWIN

3840-56 WWETASKIWIN 780

YOGI BEAR G
80 Min MATINEE – Daily From Dec. 18 – Jan. 2 - 1:10 pm and 3:20 pm NIGHTLY – 7:10 pm and 9:20 pm

TRON: LEGACY IN DIGITAL 3D PG
125 Min MATINEE – Daily From Dec. 18 – Jan. 2 - 1:00 pm and 3:40 pm NIGHTLY - 7:00 pm and 9:40 pm

THE CHRONICLES OF NARNIA: VOYAGE OF THE DAWN TREADER PG
Frightening Scenes 112 Min MATINEE – Daily From Dec. 18 – Jan. 2 - 1:05 pm and 3:35 pm NIGHTLY - 7:05 pm and 9:35 pm

HARRY POTTER & THE DEATHLY HALLOWS PT.1 PG
143 Min MATINEE – Daily From Dec. 18 – Jan. 2 - 12:40 pm NIGHTLY - 6:40 pm Playing Until Dec [illegible]

BURLESQUE PG
Coarse Language, Not Recommended for Children 119 Min Playing Until Dec [illegible] MATINEE – Daily From Dec. 18 – Jan. 2 3:30 pm NIGHTLY - 9:30 pm

LITTLE FOCKERS
PG
Crude Sexual Content, Not Recommended for Young Children 97 Min Robert DeNiro, Ben Stiller MATINEE – Daily From Dec. 22 – Jan. 2 6:55 pm and 3:30 pm NIGHTLY - 6:55 pm and 9:30 pm

PARKLAND

130 CENTURY CROSSING SPRUCE GROVE 780-962-233

TRON: LEGACY PG
Nightly 630-920 Matinees Sat to Thu 1230-320

YOGI BEAR 3D G
Nightly 650-900 Matinees Sat to Thu 120-330
*a $3.00 surcharge per admission applies to all 3D presentations

CHRONICLES OF NARNIA – VOYAGE OF THE DAWN TREADER PG
Nightly 700-930 Matinees Sat to Thu 1240-340 Frightening Scenes

THE TOURIST PG
Nightly 710-940 Matinees Sat to Thu 100-345 Coarse Language

TANGLED G
Nightly 640-910 Matinees Sat to Thu 1250-310

BURLESQUE PG
Fri, Sat, Sun, Mon, Tuesday only 645-940 Matinees Sat to Tuesday 110-345 Coarse language, not recommended for children

HARRY POTTER AND THE DEATHLY HALLOWS PART 1
Fri, Sat, Sun, Mon, Tuesday only 630-930 Matinees Sat to Tuesday only 1220-320 Frightening Scenes, Violence, Not Recommended For Young Children

LITTLE FOCKERS PG
Dec 22 & 23 at 1220-300-645-910 crude sexual content, not recommended for young children

TRUE GRIT 14A
Violence Dec 22 & 23 at 110-345-710-940

CINEPLEX ODEON SOUTH

1525 99TH ST
EDMONTON 780-436-8585

YOGI BEAR (G)
NO PASSES FRI-THURS 12:30, 2:30, 4:30, 6:30, 8:30, 10:30

YOGI BEAR 3D (G)
DIGITAL 3D, NO PASSES FRI-THURS 11:30, 1:30, 3:30, 5:30, 7:30, 9:30

TRON: LEGACY (PG)
NO PASSES FRI-THURS 12:15, 3:00, 5:45, 8:30, 11:15

TRON: LEGACY (PG)
DIGITAL 3D, NO PASSES FRI-THURS 4:30, 8:00, 10:45

TRON: LEGACY (PG)
ULTRAAVX, NO PASSES FRI-THURS 12:00, 3:30, 7:00, 10:30

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) FRI-THURS 11:40, 2:30, 5:30, 8:15, 10:50

THE FIGHTER (14A)
(SUBSTANCE ABUSE COARSE LANGUAGE) FRI-MON,WED 12:40, 3:15, 5:50, 8:35, 11:10; TUE,THURS 12:40, 3:15, 5:50, 8:45, 11:10

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER (PG)
(FRIGHTENING SCENES) FRI 12:20, 3:00, 5:30, 8:15, 10:30, 10:45; SAT-TUE 12:20, 3:00, 5:30, 6:15, 10:45

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG)
(FRIGHTENING SCENES) DIGITAL 3D FRI 11:40, 2:25, 5:00, 7:45; SAT-THURS 12:00, 2:30, 5:10, 8:00, 10:40

THE TOURIST (PG)
(COARSE LANGUAGE) FRI-SAT,MON-THURS 12:55, 3:25, 5:45, 8:10, 10:40; SUN 11:30, 3:25, 8:10, 10:40

BLACK SWAN (14A)
(NOT RECOMMENDED FOR CHILDREN,SEXUAL CONTENT,DISTURBING CONTENT) NO PASSES FRI-WED 12:00, 2:45, 5:15, 8:00, 10:45; THURS 12:00, 2:45, 5:15, 7:45, 10:25

BURLESQUE (PG)
(NOT RECOMMENDED FOR CHILDREN,COARSE LANGUAGE) FRI-SAT,MON-TUE 11:30, 7:40; SUN 7:40

TANGLED (G)
FRI-TUE 11:50, 2:20, 4:40, 7:30, 9:55; WED-THURS 4:50

TANGLED 3D (G)
DIGITAL 3D FRI-TUE 12:15, 2:30, 4:50, 7:10, 9:45; WED-THURS 12:15, 2:30, 7:10, 9:45

LOVE & OTHER DRUGS (18A)
(COARSE LANGUAGE,SEXUAL CONTENT) FRI-TUE 2:15, 4:45, 10:20

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING SCENES,VIOLENCE) FRI-MON,WED-THURS 1:00, 4:20, 7:50, 10:55; TUE 1:30, 4:55, 7:50, 10:55

MEGAMIND 3D (G)
DIGITAL 3D FRI-THURS 11:40, 2:00

DUE DATE (14A)
(SUBSTANCE ABUSE) FRI-SAT,MON-TUE 1:15, 3:40, 5:50, 8:05, 10:20; SUN 1:15, 3:40, 5:50, 10:20

WWE TLC: TABLES, LADDERS AND CHAIRS ()
SUN 6:00

THE NUTCRACKER - BOLSHOI BALLET LIVE ()
SUN 12:00

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES WED-THURS 12:15, 12:45, 2:45, 3:45, 5:10, 6:15, 7:35, 8:30, 10:25, 11:00

TRUE GRIT (14A)
(VIOLENCE) NO PASSES WED-THURS 12:45, 3:15, 6:00, 8:25, 11:00

THE KING'S SPEECH (PG)
(LANGUAGE MAY OFFEND) WED-THURS 1:30, 4:45, 7:45, 10:15

GALAXY CINEMAS

2020 SHERWOOD DRIVE
SHERWOOD PARK 780-416-0150

YOGI BEAR 3D (G)
DIGITAL 3D, NO PASSES FRI 4:35, 7:00, 9:20; SAT-THURS 11:30, 1:50, 4:15, 7:00, 9:20

TRON: LEGACY (PG)
DIGITAL 3D, NO PASSES FRI 3:45, 6:50, 9:45; SAT-THURS 12:45, 3:45, 6:50, 9:45

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) FRI 3:50, 7:05, 9:55; SAT-THURS 1:05, 3:50, 7:05, 9:55

THE FIGHTER (14A)
(SUBSTANCE ABUSE,COARSE LANGUAGE) FRI 4:10, 7:20, 10:05; SAT-THURS 1:20, 4:10, 7:20, 10:05

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER (PG)
(FRIGHTENING SCENES) FRI 4:30, 7:20, 10:05; SAT-TUE 1:45, 4:30, 7:20, 10:05

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG)
(FRIGHTENING SCENES) DIGITAL 3D FRI 3:30, 6:45, 9:30; SAT-THURS 12:15, 3:15, 6:45, 9:30

THE TOURIST (PG)
(COARSE LANGUAGE) FRI 4:20, 7:25, 10:00; SAT-THURS 1:40, 4:20, 7:25, 10:00

TANGLED (G)
FRI 4:35, 7:10, 9:35; SAT-THURS 11:40, 2:05, 4:35, 7:10, 9:35

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING SCENES,VIOLENCE) FRI 3:20, 6:30, 9:50; SAT-THURS 11:45, 3:00, 6:30, 9:50

DUE DATE (14A)
(SUBSTANCE ABUSE) FRI 4:25, 7:30, 9:50; SAT-TUE 2:00, 4:25, 7:30, 9:50

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES WED-THURS 1:15, 4:00, 7:15, 9:50

TRUE GRIT (14A)
(VIOLENCE) NO PASSES WED-THURS 2:00, 4:40, 7:30, 10:10

CINEPLEX ODEON NORTH

14231 137TH AVENUE
EDMONTON 780-732-2236

YOGI BEAR 3D (G)
DIGITAL 3D, NO PASSES FRI-THURS 12:10, 2:20, 4:40, 6:50, 9:00

TRON: LEGACY (PG)
NO PASSES FRI-THURS 12:45, 3:50, 7:00, 10:00

TRON: LEGACY (PG)
DIGITAL 3D, NO PASSES FRI-THURS 12:15, 3:10, 6:15, 9:15

TRON: LEGACY (PG)
ULTRAAVX, NO PASSES FRI-THURS 1:30, 4:30, 7:30, 10:30

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) FRI-THURS 12:30, 3:15, 6:40, 9:30

THE FIGHTER (14A)
(SUBSTANCE ABUSE,COARSE LANGUAGE) FRI-THURS 1:00, 4:20, 7:15, 10:10

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER (PG)
(FRIGHTENING SCENES) FRI-TUE 12:50, 3:45, 6:30, 9:20

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG)
(FRIGHTENING SCENES) DIGITAL 3D FRI-THURS 1:40, 4:45, 7:40, 10:15

THE TOURIST (PG)
(COARSE LANGUAGE) FRI-THURS 1:50, 4:50, 7:50, 10:20

BLACK SWAN (14A)
(NOT RECOMMENDED FOR CHILDREN,SEXUAL CONTENT,DISTURBING CONTENT) NO PASSES FRI-THURS 12:40, 3:20, 7:10, 9:55

BURLESQUE (PG)
(NOT RECOMMENDED FOR CHILDREN,COARSE LANGUAGE) FRI-SAT,MON-TUE 1:20, 6:35; SUN 6:35

TANGLED (G)
FRI-TUE 1:10, 4:00, 6:20, 8:50

TANGLED 3D (G)
DIGITAL 3D FRI-THURS 12:00, 2:30, 5:00, 7:20, 9:50

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING SCENES,VIOLENCE) FRI-THURS 12:20, 3:30, 6:45, 10:05

DUE DATE (14A)
(SUBSTANCE ABUSE) FRI-TUE 4:10, 9:40

THE NUTCRACKER - BOLSHOI BALLET LIVE ()
SUN 12:00

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES WED-THURS 12:25, 2:50, 5:20, 8:00, 10:40

TRUE GRIT (14A)
(VIOLENCE) NO PASSES WED-THURS 1:10, 4:00, 7:05, 9:45

THE KING'S SPEECH (PG)
(LANGUAGE MAY OFFEND) WED-THURS 12:50, 3:45, 6:30, 9:20

CINEMA CITY MOVIES 12

5074 130 AVE
EDMONTON 780-472-9779

BAND BAAJA BAARAAT (PG)
(COARSE LANGUAGE) HINDI W/E.S.T FRI-THURS 1:45, 4:35, 7:30

NO PROBLEM (14A)
(VIOLENCE) FRI-THURS 1:05, 4:05, 7:00, 9:45

MAR JAWAN GUR KHAKE ()
FRI-THURS 2:00, 5:00, 7:50

RED (14A)
(VIOLENCE) FRI-THURS 1:15, 4:20, 7:10, 10:00

HEREAFTER (PG)
(MATURE SUBJECT MATTER,COARSE LANGUAGE) FRI-THURS 1:10, 3:50, 6:45, 9:40

THE SOCIAL NETWORK (PG)
(COARSE LANGUAGE,SUBSTANCE ABUSE) FRI-THURS 1:35, 4:10, 7:05, 9:35

LEGEND OF THE GUARDIANS: THE OWLS OF GA'HOOLE 3D (PG)
(NOT REC. FOR YOUNG CHILDREN,VIOLENCE,FRIGHTENING SCENES) DIGITAL 3D FRI-THURS 1:25, 4:00, 6:50, 9:15

YOU AGAIN (G)
FRI-TUE 1:40, 4:15, 6:40, 9:05

ALPHA AND OMEGA (G) DIGITAL CINEMA FRI-THURS 1:20, 3:45, 6:35, 9:10

THE TOWN (14A)
(COARSE LANGUAGE,VIOLENCE) FRI-TUE 1:50, 4:40, 7:20, 9:50

EASY A (14A)
(LANGUAGE MAY OFFEND) FRI-THURS 9:20

INCEPTION (PG)
(VIOLENCE) FRI-TUE 1:00, 4:[illegible], 8:00

DESPICABLE ME (G)
FRI-THURS 1:30, 3:55, 6:30

TEES MAAR KHAN ()
HINDI W/E.S.T. WED-THURS 1:00, 4:30, 8:00

LIFE AS WE KNOW IT (PG)
(LANGUAGE MAY OFFEND,SUBSTANCE ABUSE) WED-THURS 1:50, 4:25, 7:10, 9:55

SECRETARIAT (G)
WED-THURS 1:40, 4:20, 7:00, 9:50

SCOTIABANK THEATRE WEST

8882 170 ST
EDMONTON 780-444-2400

YOGI BEAR 3D (G)
DIGITAL 3D, NO PASSES FRI-THURS 11:00, 1:20, 3:50, 6:30, 9:00

TRON: LEGACY (PG)
DIGITAL 3D, NO PASSES FRI-THURS 12:00, 3:30, 6:45, 9:45

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) RW/EC/DVS/E FRI-THURS 1:00, 4:00, 7:00, 10:10

THE FIGHTER (14A)
(SUBSTANCE ABUSE,COARSE LANGUAGE) FRI-THURS 12:40, 3:40, 7:40, 10:40

TRON: LEGACY: AN IMAX 3D EXPERIENCE (PG)
NO PASSES FRI-THURS 11:00, 1:50, 4:40, 7:30, 10:30

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER (PG)
(FRIGHTENING SCENES) FRI-TUE 1:45, 5:00, 7:45, 10:30

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG)
(FRIGHTENING SCENES) DIGITAL 3D FRI-THURS 12:30, 3:20, 6:40, 9:30

THE TOURIST (PG)
(COARSE LANGUAGE) FRI-THURS 1:10, 4:10, 7:20, 10:20

BURLESQUE (PG)
(NOT RECOMMENDED FOR CHILDREN,COARSE LANGUAGE) FRI-THURS 9:40

FASTER (14A)
(BRUTAL VIOLENCE) FRI-TUE 8:00, 10:45

TANGLED 3D (G)
DIGITAL 3D FRI-THURS 11:10, 1:40, 4:20, 6:50, 9:20

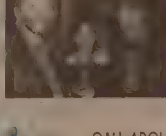
LOVE & OTHER DRUGS (18A)
(COARSE LANGUAGE,SEXUAL CONTENT) FRI-SAT,MON-TUE 1:30, 4:50, 7:50, 10:45; SUN 11:30, 2:15, 10:45

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING

FRONT PORCH ROOTS REVUE
December 17-18, 2010
This Edmonton blues and roots group includes the talents of Ron Rault, Bobby Cameron, Stewart McDougall, Dave "Crawdad" Cantera and Rachelle van Zanten. Join us for an outstanding evening of acoustic blues.

780 451.1390
RUSTY REEDS
House of Blues
CORNER OF 118 & 124 ST
CLOSED SUNDAYS

BLUE GATOR
December 20-23, 2010



Blue Gator is a spreading rocking blues & blues influenced rock across the barren wastelands. They are a hard rockin' Blues trio featuring the blistering guitar playing of Wayne Allchin, the steady bass rhythm of Bill Fuhrer and the pounding back-bone of drummer, Gator Shelemey

UPCOMING EVENTS:
DEC 27-29 - Tim Williams
DEC 30 - The Rault Brothers
SATURDAY JAM 3-6PM
CALL ABOUT OUR NEW YEARS BASH!
with Bobby Cameron & the Rusty Reed Band
WIN A TRIP TO LAS VEGAS!

CLOSED DEC 24-26 - MERRY CHRISTMAS

TANGO CLASSES ORANGE HALL 10335 84 AVE · · *THURSDAYS AT 7:00 PM* Info: 780 905-8505

TOURS FOR TOTS ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ · *WEDNESDAYS TIL DEC 31, AT 10:00 AM*

Queer

COMMUNITY POTLUCK PRIDE CENTRE 9540 111 AVE · *LAST TUES. OF THE MONTH, 7PM.*

HIV SUPPORT GROUP PRIDE CENTRE 9540 111 AVE · Support group for people living with HIV/AIDS. · *FIRST MONDAY OF EVERY MONTH.*

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS THE JUNCTION 10242 106 ST · · *SECOND FRIDAY OF EVERY MONTH, 8:30 P.M.* Info: 780 387-3343

MEN TALKING WITH PRIDE PRIDE CENTRE 9540 111 AVE · *SUNDAYS AT 7:00 PM*

SENIORS DROP-IN PRIDE CENTRE 9540 111 AVE · *TUE. AND THURS. 1 P.M.*

YOUTH MOVIE PRIDE CENTRE 9540 111 AVE · *THURS. 6:30 P.M.*

YOUTH UNDERSTANDING YOUTH VARIOUS LOCATIONS VENUES CHANGE · *SATURDAYS AT 7:00 PM*

YOUTHSPACE SOUTH OLD STRATHCONA YOUTH SOCIETY 10325 83 AVE · Drop In/group activities. · *WEDNESDAYS AT 3:30 PM*

Activism

EDMONTON FOOD BANK DRIVE VARIOUS LOCATIONS VENUES CHANGE · · *DAILY TIL DEC 24* Info: 780 425-2133

ELIMINATING POVERTY IN CANADA RIVERBEND PUBLIC LIBRARY 460 RIVERBEND SQ · *SAT DEC 18, 1:30 PM* Info: 780 421-4021

SILENT VIGIL OLD STRATHCONA FARMERS' MARKET 10310 83 AV NW · *SAT DEC 18, 10:00 AM*

…NES VIOLENCE) FRI-THURS 11:30, 2:50, 6:30, 10:00

…GAMIND (G)
…TUE 12:20, 3:00, 5:30

…E DATE (14A)
…STANCE ABUSE) FRI-THURS 11:45, 2:10, 4:45, 7:15

…WE TLC: TABLES, LADDERS AND CHAIRS ()
…5:00

…TLE FOCKERS (PG)
…UDE SEXUAL CONTENT,NOT REC. FOR YOUNG …LDREN) NO PASSES WED-THURS 11:20, 12:20, 2:00, … 4:30, 5:30, 7:10, 8:00, 9:50, 10:45

…UE GRIT (14A)
…OLENCE) NO PASSES WED-THURS 1:30, 4:50, 7:50, …

WESTMOUNT CENTRE CINEMAS

… WESTMOUNT SHOPPING CENTER

…E TOURIST (PG)
…ARSE LANGUAGE) NO PASSES, DOLBY STEREO …ITAL FRI 7:05, 9:50; NO PASSES, DOLBY STEREO …ITAL SAT-SUN 1:15, 3:55, 7:05, 9:50; MON-TUE 1:15, … 7:05, 9:50; DOLBY STEREO DIGITAL WED-THURS … 3:55, 7:00, 9:40

…RRY POTTER AND THE DEATHLY HALLOWS: …RT 1 (PG)
…OT REC. FOR YOUNG CHILDREN,FRIGHTENING …ENES,VIOLENCE) DOLBY STEREO DIGITAL FRI 8:00; SAT-THURS 12:45, 4:05, 8:00

BURLESQUE (PG)
(NOT RECOMMENDED FOR CHILDREN,COARSE LANGUAGE) DTS DIGITAL FRI 6:35, 9:30; SAT-TUE 1:00, 3:45, 6:35, 9:30

LOVE & OTHER DRUGS (18A)
(COARSE LANGUAGE,SEXUAL CONTENT) DTS DIGITAL FRI 6:45, 9:40; SAT-TUE 12:30, 3:30, 6:45, 9:40

TRUE GRIT (14A)
(VIOLENCE) NO PASSES, DOLBY STEREO DIGITAL WED-THURS 12:30, 3:30, 6:50, 9:30

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES, DTS DIGITAL WED-THURS 1:00, 3:45, 6:35, 9:20

CLAREVIEW 10 CINEMAS

…

DUE DATE (14A)
(SUBSTANCE ABUSE) FRI 4:30, 7:20, 9:55; SAT-TUE 2:00, 4:30, 7:20, 9:55

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING SCENES,VIOLENCE) FRI 4:40, 8:00; SAT-THURS 1:… 4:40, 8:00

FASTER (14A)
(BRUTAL VIOLENCE) FRI 4:50, 7:05, 9:30; SAT-TUE 1:50, 4:50, 7:05, 9:30

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG)
(FRIGHTENING SCENES) NO PASSES, DIGITAL 3D FRI 3:40, 6:30, 9:10; NO PASSES, DIGITAL 3D SAT-SUN 1:00, 3:40, 6:30, 9:10; DIGITAL … MON-THURS 1:00, 3:40, 6:3…, 9:10

THE TOURIST (PG)
(COARSE LANGUAGE) NO PASSES FRI 4:10, 6:40, 9:20; NO PASSES SAT-SUN 1:25, 4:10, 6:40, 9:20; MON-TUE 1:25, 4:10, 6:40, 9:20; WED-THURS 1:25, 4:10, 6:35, 9:15

TANGLED (G)
FRI 4:… 6:50, 9:15; SAT-TUE 1:40, 4:15, 6:50, 9:15; WED-THURS 1:40, 4:15, 6:55, 9:20

THE FIGHTER (14A)
(SUBSTANCE ABUSE,COARSE LANGUAGE) FRI 4:20, 7:10, 9:50; SAT-THURS 1:30, 4:20, 7:10, 9:50

YOGI BEAR 3D (G)
DIGITAL 3D, NO PASSES FRI 4:50, 7:15, 9:25; SAT-THURS 12:30, 2:40, 4:50, 7:15, 9:25

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) NO PASSES FRI 4:00, 7:00, 9:45; SAT-TUE 1:10, 4:00, 7:00, 9:45; WED-THURS 12:45, 3:45, 6:40, 9:35

TRON: LEGACY 3D (PG)
DIGITAL 3D NO PASSES FRI 3:50, 6:45, 9:40; SAT-THURS 12:50, 3:50, 6:45, 9:40

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES WED-THURS 1:50, 4:30, 7:20, 9:45

TRUE GRIT (14A)
(VIOLENCE) NO PASSES WED-THURS 1:10, 4:00, 6:50, 9:…

CITY CENTRE 9 CINEMAS

…
EDMONTON, 780-421-7020

THE FIGHTER (14A)
(SUBSTANCE ABUSE,COARSE LANGUAGE) DOLBY STEREO DIGITAL, STADIUM SEATING FRI-THURS 12:40, 3:30, 6:30, 9:20

TRON: LEGACY (PG)
DOLBY STEREO DIGITAL, STADIUM SEATING, NO PASSES FRI-THURS … 1:00, 4:00, 6:50

HOW DO YOU KNOW (PG)
(COARSE LANGUAGE) DOLBY STEREO DIGITAL, STADIUM SEATING, NO PASSES FRI-THURS 12:30, 3:50, 6:50, 9:45

YOGI BEAR (G)
DOLBY STEREO DIGITAL, STADIUM SEATING, NO PASSES FRI-THURS 12:25, 2:40, 5:00, 7:15, 9:30

DUE DATE (14A)
(SUBSTANCE ABUSE) DOLBY STEREO DIGITAL, STADIUM SEATIN…

HARRY POTTER AND THE DEATHLY HALLOWS PART 1 (PG)
(NOT REC. FOR YOUNG CHILDREN,FRIGHTENING SCENES,VIOLENCE) … DIGITAL, STADIUM SEATING FRI-THURS … 9:55

TANGLED 3D (G)
DIGITAL 3D, NO PASSES, STADIUM SEATING FRI-TUE …

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER (PG)
(FRIGHTENING SCENES) DIGITAL 3D, DOLBY STEREO DIGITAL, STADIUM SEATING FRI-THURS 12:50, 3:40, …

THE TOURIST (PG)
… DOLBY STEREO DIGITAL, STADIUM SEATING FRI-THURS … 5:20, 7:55, 10:30

LITTLE FOCKERS (PG)
(CRUDE SEXUAL CONTENT,NOT REC. FOR YOUNG CHILDREN) NO PASSES, STADIUM SEATING WED-THURS …

THE KING'S SPEECH (PG)
(LANGUAGE MAY OFFEND) DOLBY STEREO DIGITAL, STADIUM SEATING WED-THURS 12:20, 3:10, 7:20, 10:15

TRUE GRIT (14A)
(VIOLENCE) DOLBY STEREO DIGITAL, STADIUM SEATING … 6:40, 9:55

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1500. Help Wanted — Alta.

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EXPERIENCED HAIRSTYLIST Required in Whitecourt, Alberta. Top wages. Call Terry, 780-778-4248.

FULL-TIME BAKER required at Sobeys in Olds, Alberta. 40 hours per week. Benefits. Fax resume to 1-403-556-8652.

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1500. Help Wanted — Alta.

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1500. Help Wanted — Alta.

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LOGGING CONTRACTOR in Sundre Alberta requires a Feller Buncher Operator. Please fax resume to 403-638-9095 or call Russ at 403-638-1479.

MILLAR WESTERN is seeking … haul trucks for its winter log-haul program in Whitecourt, Alberta. Call Brian at 780-778-2221 ext. 2241 or visit: www.millarwestern.com

1500. Help Wanted — Alta.

NABORS is looking for experienced Service/Start … ng hands for work throughout Alberta. Drivers licence, 1st aid & H2S Alive required. Check out www.naborscanada.com today!

OWNER OPERATORS. Day & Ross requires TEAM (LCV) drivers for scheduled runs. The scheduled runs are out of Edmonton and Calgary to Winnipeg and back! We can arrange for LCV training! We will licence and insure your vehicle! We provide regular work! We will provide discounted fuel pricing! We pay twice a month. We will provide a health package. Please call Tom at 403-720-9046 or email: tom.hrysak@dayandrossinc.ca

REGISTRIES CLERK/Insurance Broker. Forestburg Agencies Ltd. is accepting applications for a Registries Clerk/Insurance Broker. Experience is preferred but not necessary as all training will be provided. If you are looking for a career in modern fully computerized environment we have it for you. Forestburg Agencies Ltd. is a customer orientated service business that will be celebrating its 90th year in business. Please forward a resume to us at Box 369, Forestburg, AB. T0B 1N0.

1500. Help Wanted — Alta.

SERVICE MANAGER - Westlock Motors (GM) is looking for motivated individual. We have 13 bay modern shop with a tech and … service writers. We need someone who can handle large workload, keep staff motivated and productive. CSI is very important. Any GM experience is a benefit. Warranty Clerk assists all warranty work. Health and dental plan. 5 day work week. Contact: tduchame@westlockmotors.com or fax 780-349-3215. All resumes must have references.

SILVERTIP OILFIELD Services is accepting applications for Class 1 truck drivers. Please fax resume 780-836-2843. Email: tipoil02@telus.net or call 780-836-3792.

STAR PRESS in Wainwright is expanding and looking for an experienced Pressman to lead a crew. Email resume to: joel@starpress.ca or phone 780-842-4308.

1500. Help Wanted — Alta.

THE FERNIE FREE PRESS is seeking a Publisher to manage our successful newspaper in this beautiful part of B.C. We are seeking someone with a strong sales and marketing background. You will be able to lead a long-standing and capable team. This position is a great opportunity for someone looking to grow their career in an exciting market. Send resume, with cover letter to Chuck Bennett: chuckbennett@blackpress.ca. Go to www.blackpress.ca/division/careers.php for more information.

XTREME OILFIELD Technology is currently looking for an experienced heavy technician. We offer competitive wages, an attractive performance bonus and benefits package, and a friendly working environment. Please fax resume to Gerry at 780-645-2279, St. Paul Alberta.

1600. Volunteers Wanted

U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study !!Please call 780-407-3906 or email UofADep@gmail.com

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classifieds

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2010. Musicians Available

Bass player/ keyboardist available for band or shows. Call Nathan 780 484-6806

Very experienced versatile bass player available for fill-ins and gigs. Many styles. E-mail edmonton.bass@gmail.com

2020. Musicians Wanted

Blues/Folk player wanting other musicians. Call Derek 780 466-7632

Professional metal band seeks powerful, creative vocalist to tour and record original material. For more info call 780-484-9858 or 780-660-6711 after 6pm

Rock/pop band seeks talented male singer. Good range, tone, and attitude. email-fenderstratguy@hotmail.com

2040. Music Instruction

Guitar lessons - Webcam, Mobile, group or private. All Ages and Styles - 20 yrs. Experience. Visit www.guitarinstructor.ca or call Billy 490-6169

2050. Recording Studios

Evolution Recording Studio
Edmonton's premier recording facility located in downtown Edmonton.
Great rates for local bands.
To book studio time call: 780-966-6848
evolutionrecords@live.ca
www.evolutionrecordingstudios.com

2200. Massage Therapy

IF YOU'RE TIRED OF INEFFICIENT THERAPY.
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3010. Auctions

AUCTIONS DONE RIGHT! Whether it's equipment, real estate, livestock or a complete farm dispersal. For a free auction proposal contact Ritchie Bros. Auctioneers today! 1-800-491-4494 or rbauction.com

3210. Misc. For Sale

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4310. Grain/Feed/Hay

HEATED CANOLA buying Green, Heated or Springthrashed Canola. Buying oats, barley, wheat & peas for feed. Buying damaged or offgrade grain. "On Farm Pickup" Westcan Feed & Grain, 1-877-250-5252

ROUND HAY and straw bales for sale. Cheap! We deliver, self unloading. No Sunday calls please. 1-403-843-6380

5003. Real Estate Misc.

HOMEOWNER? Payments too high? Credit less than perfect? Call 1-866-488-8337. Apply on line www.homeloansalberta.com. Alberta Home Loans Inc.

5155. Shared Accomodations

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5800. Manuf. Homes - Sale

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PLEASANT HOMES LTD. We Won't Be Beat. Call 1-866-962-0238. www.pleasanthomes.ca.

6100. Cars

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6300. Motorcycles

WIN HARLEY-DAVIDSON Softail Cross Bones Motorcycle. 2nd & 3rd prizes plus Early Birds. Only 499 $100 tickets sold. June 24th draw. Grande Prairie Regional College. 1-888-999-7882, www.gprc.ab.ca/fairview

6650. Tires/Parts/Access.

SCRAP BATTERIES WANTED. Buying scrap batteries from cars, trucks & heavy equipment. $3 each. Free pick-up greater Calgary & Edmonton area. Minimum 10. Toll free 1-877-334-2288

7205. Psychics

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Find me at
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Sundays 5-8 pm
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Ascendant Books (10310 124 St)
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7230. Photography

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7245. Misc. Services

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9005. Personals

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9160. Adult Personals

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Candy - Petite, busty, bi-lingual African princess
Nicky - Mysterious, naturally busty darling with sandy blonde hair
Faith - Extremely busty flirtatious blonde, that will leave you wanting more
Ahana - Blue-eyed brunette, petite temptress, specializing in fetishes and light dom
Mercedes - Exotic, sexy, young Puerto Rican sweetheart, busty with green eyes
Vita - Slim, sexy, Brazilian bombshell with big eyes and pouty lips
Kasha - Girl next door, naturally busty European cutie
Kaitlyn - 6'3" busty blonde, Swedish runway model
Monica - Slim, busty, caramel Latina beauty

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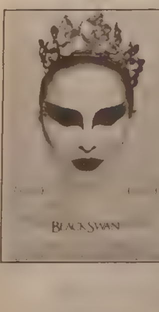

Black Swan
Nightly 6:50 & 9:10 pm
SAT & SUN MATINEE @ 2:00pm
RATED: 14A SEXUAL CONTENT, DISTURBING CONTENT, NOT RECOMMENDED FOR CHILDREN
CLOSED DEC 24 & 25TH
SEASONS GREETINGS MGT. AND STAFF
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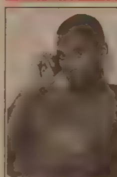

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ASTROLOGY • DEC. 16-22 • BY THE KID

CRUISIN' THE COSMOS

SAGITTARIUS (NOV. 22 – DEC. 21)
The next time somethin' fragile of which you're fervently fond of falls apart, don't bawl your baby blues out. Learn the fine art of mosaic makin'. Just pick up the remainin' pieces and put together somethin' entirely new. The fun part is that it works even better if you bust 'em into smaller bits, and you can take out your frustration every time the hammer hits!

CAPRICORN (DEC. 22 – JAN. 19)
Whassamatta you? If somebody gave you a huge head o' cabbage, you'd make a beautiful borscht before you'd let it rot away, and if you snagged a snappy pair of slacks off someone, they'd certainly make their way into your wardrobe, wouldn't they? Well then, what's stoppin' you from usin' that advice you got this week?

AQUARIUS (JAN. 20 – FEB. 18)
Good news and bad news. The good is the fulfilment of the happiness you seek as euphoria and bliss give you a little kiss on the cheek. The bad is that it's gonna interfere with everything you're already entangled in, so whatever you do you just can't win. That's why you might as well plan on enjoyin' yourself while you still can!

PISCES (FEB. 19 – MARCH 20)
Patience, dear Pisces. Your plan is proceeding as projected. Although it seems slow goin' now, everything's runnin' right on schedule so don't go and get your ginch in a winch. Just keep pluggin' away inch by inch and soon you'll be high-steppin' it through the gates and sayin' "Not darnn, ladies and gentlemen, here I am!"

ARIES (MARCH 21 – APRIL 19)
Quit bein' so stubborn and stop rubbin' horns like you're lookin' for a fight. You'll probably lose, even if you're right, so why don't you get savvy instead and unite. Not only will you kick ass with the combined might of you two, but you'll be awfully surprised at what they can teach you!

TAURUS (APRIL 20 – MAY 20)
One thing that bugs a security seeker is when it looks like they won't make it 'cause it's a helluva squeaker. Well, don't let all this uncertainty get to you 'cause if it does, there're lotsa dumb things you might do. The worst of all is jumpin' the gun and takin' action before the decision is done!

GEMINI (MAY 21 – JUNE 20)
You're like a two-headed giant that argues with itself all the time. You've got all this power that you can't use 'cause one head won't let the other choose how it should be expended. Well, it's time all this squabblin' was ended, so find somethin' both think needs to be done 'cause workin' with two heads is better than none!

CANCER (JUNE 21 – JULY 22)
Forget playin' by the rules of the Marquis of Queensbury, or even the UFC, kiddo. This is a knock-'em-down, drag-'em-out, bare-claw brawl and, bein' so, it calls for strict adherence to street-fightin' style. Whether you accept it or not doesn't matter 'cause your opponent already has, and is ready to batter you senseless. Good thing you brought the knuckle-dusters just in case, huh?

LEO (JULY 23 – AUG. 22)
Oh you lucky li'l kitten! It seems the fickle finger of fortune is comin' to tickle you behind the ears and rub your belly. Not only will you be purrin' a-plenty but you'll feel the profuse power of bein' a feline and when you're livin' life fully, you'll be livin' nine. Besides, everyone knows a cat does whatever it damn well pleases, so what are you waitin' for?

VIRGO (AUG. 23 – SEPT. 22)
Chill out. It's a whole new ball game, but it's still a ball game, and you're one of best damn pitchers that ever stepped up to the plate. You're still gonna be able to throw strikes. Forget that wimp, The Little Engine That Could, and be the big Virgo That Did. Just repeat over and over "I know I will! I know I will! I know I will!"

LIBRA (SEPT. 23 – OCT. 22)
If you want to take control of your own destiny, you've gotta stop tryin' to make everyone happy. If you're always doin' what people want you to do, when'll you have time to listen to you? This week, when someone gives you "advice" on how you should play, just say "thanks" real nice and continue to do it your way!

SCORPIO (OCT. 23 – NOV. 21)
You can be a sneaky bugger and you're always lookin' for an angle, but sometimes you don't find one, just a lotta work that needs to be done. Well, this is one of those occasions when success comes from perspiration, but don't worry, there are still some shortcuts. Someone'll show you the tricks of the trade and after you've learned 'em, you'll have it made!

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your fantasies)" to freaking out and pounding on doors and ignoring the mud-caked elephant in the room for more than three years?
Ask her to open up – beg her to open up – and apologize to her out of the gate for botching it, for rushing her, for being so insensitive as to prioritize the clay over her feelings after she freaked. And then tell her you want to be able to work on building a healthy, honest, and mutually satisfying sexual relationship, one that meets your needs and hers, but to do that you're going to have to start communicating with each other again.

I have a 15-year-old daughter. I am bisexual and work in marketing for the adult industry; both are things I explained to her when I thought she was old enough to form an understanding of what they meant. Recently, I returned from an adult-industry convention, where I often pick up new toys. One of my gift bags contained a petite sparkly purple vibrator, and I thought, well it's not my style but maybe I should give it to my daughter along with a lecture on masturbation being a great alternative to sex. Even though I am an open-minded and cool mom, this thought still made me uncomfortable, and I relegated the new toy to my nightstand full of gifted-from-vendors toys that aren't my style.
I figured that no teenager wants to be given a masturbatory device by a parent. Was I wrong?
Teenage Masturbation Icky

No, TMI, you were right: No teenager wants to be given a masturbatory device by her parent. But that doesn't mean a teenager – even your teenager – wouldn't be delighted to have a masturbatory device. A moment of awkwardness and a little feigned teenage discomfort/disgust – perhaps even a show of discarding the device where it could be easily retrieved after Mom apologizes and retreats – is a price that most teenage girls would be willing to pay to have a brand-new sparkly purple vibrator of her very own. (Oh, and I'm thinking she knows about your drawer full of misfit sex toys. Maybe you could just tell her that anything in there that's still in its original packaging is up for grabs.)

Some gay friends said that girls don't ever think a penis is cute. I started asking all the chicks I know if they think cocks can be cute. Not one said yes. Gay guys think cocks are cute.
Curious Of Cock Knowledge

No man's cock is cute – well, no man's besides the man who got a Hello Kitty tattoo on the head. A cock can be last, it can be beautiful, it can be vaguely threatening. But unless there's something very, very wrong, no man's cock is cute and no man wants to be told that his cock is cute.

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SEX · ADVICE

Finally, A Fetish That Really IS Dirty

SAVAGE LOVE DAN SAVAGE

HIS WIFE IS JUST NOT READY TO EXPERIENCE A BATHTUB FULL OF MUD

I am a 33-year-old married male who has a WAM – wet and messy – fetish. I'm into mud and clay. I have played with various substances in the bathroom by myself over the years. It always ends with me masturbating myself into oblivion, wishing there were someone with me so we could sensuously rub against each other, etc., until we both climax. But I'm always alone! I was always too shy to share this fetish with anyone until three years ago, when I told the woman I've now been married to for two years. She assured me that I should never be ashamed of any of my fantasies and that she would be glad to help me fulfil them. But when I went and got some clay from the art store, showed it to her, and said that we were going to be having some fun, she acted uncomfortable. Once I got the bathtub full of the "mud," got naked, and started to coax her into the room, she totally freaked out.

Needless to say, I was mortified and disappointed, and there was $50 worth of clay in the tub that I didn't want to go to waste. So I locked her out and decided to try to make the best of it. This backfired because soon she was pounding on the door like she was jealous that I was in there pleasuring myself. I washed off, washed everything down the drain, and opened the door, but it was too late. She was angry and wouldn't say anything the rest of the day. Neither of us has spoken of it since.

I still have my fantasies, but now I feel I have to hide them. I have magazines and videos that I masturbate to, but it goes no further than that. So my questions are:

1. Am I some kind of a freak or weirdo?
2. Have you ever heard of this fetish before?
3. If so, why doesn't anyone else ever write to you about similar fetishes?
4. Will I ever be able to show this side of me to my wife, or should I just hide it from her forever?

Mis-Understood Dude

LET ME GET THIS STRAIGHT: THREE YEARS AGO YOU SHARED YOUR FETISH AND FANTASIES WITH THE WOMAN YOU MARRIED TWO YEARS AGO, AND YOUR THEN NON-WIFE ASSURED YOU THAT SHE WANTED TO HELP YOU FULFIL ALL OF YOUR FANTASIES — BUT SHE COMPLETELY FLIPPED OUT WHEN YOU FILLED THE TUB WITH CLAY, AND 12 MONTHS LATER, YOU MARRIED HER ANYWAY?

Let me get this straight: Three years ago you shared your fetish and fantasies with the woman you married two years ago, and your then non-wife assured you that she wanted to help you fulfil all of your fantasies – but she completely flipped out when you filled the tub with clay. And 12 months later, you married her anyway?

I'm not endorsing the way you sprang a tub full of clay on your future wife – maybe she reacted badly because the bathroom was an unholy mess? Maybe you should've stopped everything and talked things through when she acted uncomfortable? Maybe the sight of you half-covered in mud and fully aroused was too much, too soon? – but why on earth didn't you get to the bottom of this before you married this woman?

Sounds to me like you really spooked the wife-to-be, MUD, both with that "Hey, here's a tub full of clay!" move and then, when she balked, by going right ahead with one of your solo mud-and-sex sessions instead of putting your orgasm on hold to, gee, go and inquire after the future wife's feelings about what just went down. At that moment, she may have concluded that given a choice between her and a tub full of clay, you would choose a tub full of clay – because that's just what you did … and yet she married you anyway.

People are fucking mysteries, man.

And in answer to your questions …

1. Yes, but your kinky weirdo freakiness is charming and harmless and not anything that you need to feel ashamed of, MUD.
2. Yes, yours is a relatively common fetish, MUD, one that exists on a continuum. Wet-and-messy play can involve substances that are harmless and represent a low barrier to entry for the loving, GGG, nonfetishist partner – mud, food, condiments, etc. – or substances that are not at all harmless and represent an impossibly high barrier to entry, e.g., shit, vomit, snot. Your kink could be much, much more problematic.
3. Other people have. Yours isn't the first letter I've run from/about a weirdo freak like you.
4. You already showed this side of yourself to the wife. She knows, you know she knows, but you're both pretending not to know what you damn well do know. To avoid becoming completely sexually estranged, TALK TO YOUR WIFE. Ask her what went wrong –how did she go from "never be ashamed … glad to help [you fulfil

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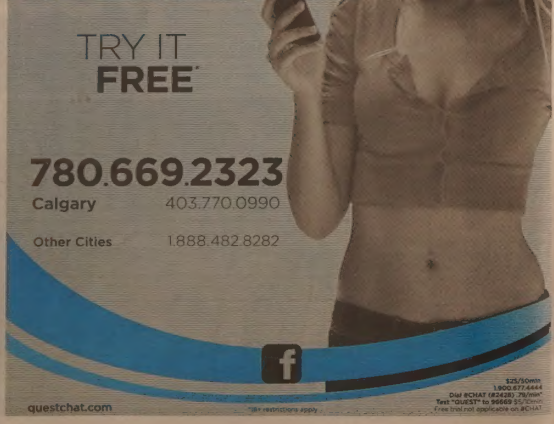

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